Kine WEEKLY

THE STOLL ANNUAL REPORT

Page 3

JOSEPH M. SCHENCK

1934

Ronald Colman

Jackie Cooper

George Bancroft

Wallace Beery

Clive Brook

Loretta Young

Constance Bennett

George Arliss

Constance Cummings

George Raft

Frederick March

Ann Harding

20th CENTURY PICTURES, INC.

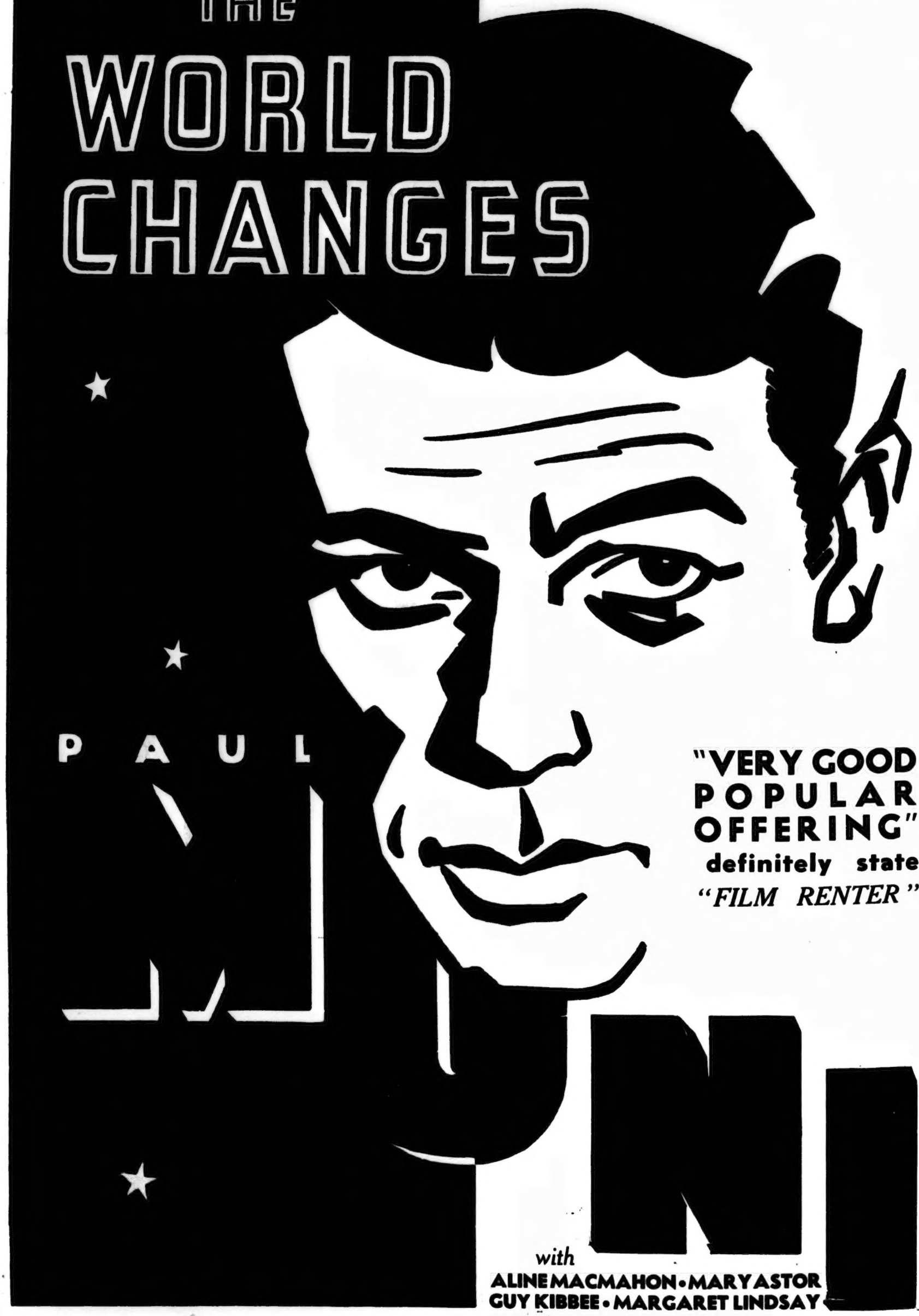
DARRYL F. ZANUCK

UNITED ARTISTS

"ATTRACTIVE GENERAL ENTERTAINMENT"

The most emphatic statement
"TO-DAY'S CINEMA"

THE WORLD CHANGES



"VERY GOOD POPULAR OFFERING"
definitely states
"FILM RENTER"

with
ALINE MACMAHON • MARY ASTOR
GUY KIBBEE • MARGARET LINDSAY

WARNER BROS • SENSATIONAL HIT ! !

EFFECT OF DISC TEST CASE DECISION

See pages 4 & 5.

Kinematograph WEEKLY

No. 1392 Thursday, December 21, 1933 Vol. 202

GENERAL COUNCIL DISCUSSES OVERSEATING

See page 7.

STOLL THEATRE PROFITS REDUCED TO £79

Entertainment Tax Menace to Profit Earning

BY OUR CITY EDITOR

THE £2,100,000 Stoll Theatres Corporation, Ltd., which controls the whole of the Stoll interests, shows a profit of £79 for the year ended September 30, 1933, compared with £17,088 for 1932, and £35,894 for 1931. As for the past three years, no dividend is being paid on the £2,000,000 of Ordinary capital.

The Board blames the Entertainment Duty for this unsatisfactory state of affairs.

"The earning power of the company's properties," they state in the annual report, "has been injured, not so much by excessive competition, bad times and high taxation, as by extraordinary taxation in the shape of Entertainment Duty. The duty represents approximately one-sixth of the revenue from admission receipts. Profit-earning is practically suspended until Entertainment Duty can be removed.

Theatre v. Kinema

"The theatre suffers more severely than the kinema from entertainment duty. Theatres of any capacity requiring large productions cannot bear it except under unusual conditions. A stage production costs as much as a film negative, but can be used in only one place. A film production costs for the negative, say, £25,000. Positives taken from this negative may cost £5,000.

The number of performances which can be given for these production costs can bring the average cost down to 17s. 9½d. for each performance. On the other hand, each performance given by way of the stage, worthy of comparison with that of the film, would cost not 17s. 9½d., but anything from £50 to £500. The difference between the two media, that of the screen and that of the stage, is greater than the difference between the theatre and cabaret performances in a restaurant, night club, or a drapery store by living artists, yet these latter are exempt from Entertainment Duty."

It is further stated that the undertakings in which the capital of the company is invested made large profits in the past. Substantial amounts of these profits were capitalised in shares on the one hand, and valuable properties on the other hand. Hence the capital of the company, although it represents more cash than the shareholders have ever put into it, does not represent more than the value of the properties which the company, through its subsidiaries, practically owns.

In view of the somewhat unusual state of affairs, the directors have had their properties valued by Messrs. Douglas Young and Co., the firm of London valuers. This firm values the properties at £2,375,470, which is exclusive of machinery, equipment, furnishings and fittings at respective buildings, the replacement value of which is estimated by the directors at £555,000, making a total of £2,930,470. After deducting all liabilities of the subsidiary companies and the parent company, and the shares of the parent company held by the subsidiary companies, there remains a figure considerably in excess of the par value of the remaining shares.

Auditors' Remarks

The auditors, however, point out that the investments in subsidiary companies are included in the balance sheet at cost, and all advances to, and current account balances due by, subsidiary companies are included in the balance sheet at their full amount, although no provision has been made since the acquisition of the shares for continuing losses incurred by certain of such companies.

An Olive Branch?

In April last, under the leadership of the Shareholders' Protection Association, the shareholders made an unsuccessful attempt to obtain more information regarding the company's affairs.

It is possible that the present valuation of properties is in some measure intended as an olive branch. In a case like this, where the company apparently has lost its earning capacity, it is doubtful whether any valuation of the properties made while the concern is a going concern would be realised should the company find it expedient to cease operations and sell up.

Shareholders are still under the control of the £100,000 of management capital, which has a voting right equal to any ordinary capital outstanding. While it is true that shareholders are now in possession of an outline of the assets' and liabilities' position, they have no details regarding the assets and liabilities of the subsidiary concerns, nor are they any wiser regarding the present value of investments in, and advances to, subsidiary companies which stand in the balance sheet at no less than £2,444,743.

On the question of the value of the concern, it is interesting to note that on the Stock Exchange the issued capital is valued at approximately £300,000, taking the present market value of the shares of 3s. each.

SCOTS AND "A" FILMS

ARRANGEMENT RATHER THAN LEGISLATION

In the House of Commons on Tuesday, Lord Scone asked the Secretary of State for Scotland if he intended to introduce legislation to empower Scottish magistrates to prohibit the attendance of children at exhibitions of unsuitable films.

Sir Godfrey Collins replied that following on meetings with the C.E.A. he was at present awaiting a reply in regard to an arrangement which might avoid the necessity for legislation, and he hoped to be able to make an announcement on the subject after the Christmas recess.

Four Halls Change Ownership

James Brennan Acquires 6,000 Seats

The leases of the Coliseum, Gaiety, Palace and Walney Theatre, Barrow, have been secured by James Brennan, proprietor of the Regal, Barrow, from Three Theatres, Ltd.

These kinemas have a seating accommodation of approximately 6,000. Mr. Brennan takes them over from January 1, on which date he proposes to reopen the Gaiety, which has been closed for several months.

Harry Armstrong has been appointed manager and a staff has been engaged. Mr. Brennan at present has a lease of the Salthouse Pavilion, so that he will now control six kinemas in the town. The Coliseum and Gaiety are two of the largest kinemas in the district.

Mr. Brennan also has a lease of the Empire Cinema, Dalton-in-Furness, and the Carnforth Kinema.

The Bristol News Theatre, owned by Jaceys Cinema, Ltd., of which J. C. Cohen is managing director, will be opened on Boxing Day by the Lord Mayor, who, unable to be present in person, is performing the ceremony by means of a specially made film. Mr. Cadagan is the manager.

A Greeting

THE Englishman is happiest
With troubles and with woes:
His jokes are then the snappiest,
His laughter comes and goes.
And minding this, the KINE. *staff*
Send greetings for a Christmas laugh.

They know when you feel nearly dead,
And muddled are returns,
And Tax just drives you off your head,
Your soul its troubles spurns.
'Tis then, although your lips complain,
Your heart is feeling young again.

And so we stand you double ones
At every renters "bar,"
And give you leave on Christmas Eve
To smoke his fat cigar.
But if you're in the area,
Don't advertise—be warier.

Be careful, though, to cut it short
When three bright hours have run:
If pictures have been overbought
Just shelve them, one by one.
And if your patrons call it treason,
Wish them a happy Christmas season.

JOSEPH SCHENCK

U.A. PRESIDENT IN ENGLAND

CONFERENCE WITH LEADING U.A. EXECUTIVES

JOSEPH M. SCHENCK, chairman of directors of United Artists Corporation, arrived in England on Monday and was in conference on Tuesday with Arthur Kelly, Murray Silverstone and other members of the United Artists' executive for the greater part of the day.

He also met Douglas Fairbanks, who is in this country and associated with London Film Productions.

The conferences had in review the activities of United Artists in this country and the London Film Productions pictures, which are being handled in America by United Artists.

The screening of "The Private Life of Henry VIII" has been an eye-opener in the States, and further London Film product is likely to be keenly sought after there.

Mr. Schenck will receive the Press before Christmas, and an interview with him will appear in next week's *Kine*.

"WHITHER GERMANY?"

VIEWED BY DISTINGUISHED AUDIENCE

Many Members of the House of Lords and more than a hundred M.P.s, most of them accompanied by their wives and friends, attended a private view at the New Gallery Cinema, on Tuesday, of "Whither Germany?" the B. and N. film which caused so much controversy a short time ago.

It was originally reported that the film had been banned by the L.C.C. Licensing Committee, but it was afterwards announced that the picture had been approved, and it is now to be released for general exhibition.

Among those present at Tuesday's Trade show performance were Mr. Neville Chamberlain, Mr. Duff Cooper, Parliamentary Secretary to the War Office; Lord Noel Buxton, Sir Henry Betterton, the Minister of Labour, and the Bishop of Southwark.

The main gallery of the kinema, with its crowd of M.P.s, looked more like a sitting of the House of Commons than the inside of a theatre.

After the exhibition no voice was raised in criticism.

"I cannot see any possible reason for banning it," one M.P. said. "It begins with a question mark and ends with a question mark. It is quite an impartial view of events in Germany."

This appeared to sum up the impression of most of those who saw the picture.

The film is made up largely of pictures taken from contemporary news reels, accompanied by a running commentary explaining the various phases of Germany's recent history.

MONOGRAM PRODUCT

SALES EXECUTIVE'S VISIT

Norton V. Ritchey, of Ritchey Export Corporation, handling all Monogram pictures abroad, will leave shortly for an extensive trip to London and the Continent, and will be gone for several months.

Mr. Ritchey will spend some time in England and then go over to Paris, where, in conjunction with the Paris representative of Ritchey Export Corporation, Frank Bates, he will close several important distribution deals covering the entire European continent.

NATURAL VISION EXPERIMENTS BY BRITISH FIRM

B.T.-H. MACHINE REPORTED READY IN MAY

THE sensational announcement was made at Tuesday's meeting of the West Lancashire Branch that B.T.-H., the makers of the well-known sound reproduction equipment, is experimenting with a type of stereoscopic projector the principle of which is being kept a profound secret.

The statement was made by Harry Hargreaves, the secretary of the branch, who reported that he had received unofficial information that B.T.-H. was trying out a new stereoscopic machine with wide range, both for sound and projection.

Mr. Hargreaves added that he understood that it was hoped to have the machine on the market about May.

Overseating

There was a lengthy discussion of the overseating problem, and the members endorsed the action of the General Council in its proposals respecting the overbuilding and redundancy of kinemas.

James Atroy put forward the suggestion thatt he Trade should be placed upon a similar basis as that which now existed for public-houses.

OVER-BUILDING

BRISTOL C.E.A. ASKS FOR LEGISLATION

The overbuilding question was discussed at the meeting of the Bristol branch of the C.E.A. on Tuesday, when it was decided to recommend the General Council Committee to suggest to local authorities that when a new application for a licence is made they should consult the existing kinemas in the area; failing this, the association should press for legislation.

It was pointed out that the present tendency towards extensive kinema building was detrimental to prospects of success of the entertainment tax campaign.

AN INDEPENDENT

AND THE FAR-REACHING BAR

I AM the unfortunate owner of a kinema near a certain cathedral city, one of some dozen kinema proprietors who have had to put up with the twenty-mile bar insisted upon by one of the two major circuits, which dominates the area.

Up to now we have been able to carry on.

But what of the future? The circuit owns two kinemas in the city, and now, whenever an outstanding film is available in the market, it is booked for a week's run at each hall, which does not seem out of the way. But how are the playing dates fixed? One on release and the other three months later.

In other words, a super I wished to book this week I find is showing first run early in February, second run end of April, followed by the usual two weeks bar, so the earliest date we independents, in towns fifteen to twenty miles away, can run this film is the middle of May.

When one remembers the word "BRITISH" and what it has always stood for, 'tis enough to make a cat laugh.

COUNTRY EXHIBITOR.

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468 (20 lines).
Telegrams: Kine, Southerwood, Rand, London.

Editor: S. G. Rayment.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.

SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A. $12 per annum, post free. Other countries, 50s. per annum, post free.

IMPORTANT.—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission

KING LOG—OR KING STORK?

HOWEVER promptly the committee appointed by the General Council of the C.E.A. may report upon the overbuilding question, it will be none too soon, for the problem has now gripped the imagination of every exhibitor, and we are well on the way to that condition in which rather foolish things are said.

An analogy has been drawn with the position of the licensed victuallers by several kinema proprietors, for instance. This implies two or three radical alterations in the constitution of the Industry under which it is safe to say their last state would be worse than their present one.

Let us frankly recognise that until there is a really widespread industrial revival, coupled with the production of many more first-class pictures, the provision of more and more kinemas renders the position of the average hall a very anxious one.

People who have not too much to spend on entertainment take every care to ensure value for money, and will pick and choose their shows nowadays with far greater care than ever before. Nobody can feel surprise that the modern luxurious super, with first choice of attractions, will get the business.

Add to this the difficulty experienced by the smaller independent when he finds he is limited in his choice of films by the extensive bars now regularly insisted upon, and all will realise that he feels the need for urgent action.

But until he has digested a carefully prepared report by a committee of experts he would be well advised to think twice before he opens his mouth once.

It is so easy to talk about putting the kinema upon the same basis as the public-house, and so difficult to keep within the limits of practical politics.

For one very important difference in the two cases lies in the mass of legislation which binds the publican—a system of control which, by comparison, makes our business seem one of perfect freedom.

Legislation is, of all things, most to be avoided, but without it there can be no such thing as a regular system of vested interest in a licence. The publican's right to a licence depends upon the general policy aimed at reducing the number of public-houses, and licences are continually being extinguished at the cost of the trade itself.

Do we want to embark on any such line of campaign? Our aim must be a very different one, and can only be worked in a reasonable way by the co-operation of kinema-owners. Once we ask Parliament to set our house in order, and to save us from that competition which is part of our nature—however much it may hurt at the moment—we shall be delivering up everything that makes the Industry live.

THE SMALL EXHIBITOR

A RATHER interesting sidelight on the business relations between independent exhibitor and renter shines out this week in the report of the South Wales branch meeting.

When the little man feels he is hardly treated, it seems his obvious course is to go to his local meeting and complain about it. Many of them seem to leave it at that, and feel hurt if no redress comes.

A wiser plan, and a more fruitful one, is to follow the advice given at Cardiff last Friday by H. Victor Davis, one of our sanest counsellors. We direct the attention of the small exhibitor to his speech on page 8.

Is it the End of the Non-Sync?

by

Frank Hill

IN commenting on the test action won last week by the Gramophone Co. concerning the right to play gramophone records in public without the consent of the copyright owners, I wish to make it clear that I am relying upon the reports of the case as reported.

Firstly, the action related to the admitted public performance of a work " in the public domain " by means of a gramophone record, the original plate of which was made by the Gramophone Co., and, consequently, it was claimed the company held the copyright. This the judge upheld.

One would have thought that the right of the Gramophone Co. in this instance was plainly evident, because not only did the company make a record of a free musical work, but took the precaution of warning by catalogue and labels on the records that they were for private use only. Clearly the Gramophone Co. had the exclusive right to performances in public of this particular record or any other records where the circumstances were the same, and could restrain others from using them for public performances.

THE matter, however, does not end there, because by this last judgment it is held that a public performing right is vested in the maker of records, and this irrespective of whether or not they are of works in the public domain. But there is an important proviso, and it is " that the over-riding rights of the original owner " —meaning the original owner of the work recorded—" do not intervene."

Herein lies one of the difficulties in getting persons who have little or no experience of copyright matters to comprehend fully the meaning of, or the construction to be put upon, Section 19 of the Copyright Act, 1911.

THAT there has always been a doubt as to whether record manufacturers had the right to prohibit public performance by means of gramophone records is shown by the statement made by Lord Justice Russell in the case of Thompson *v.* Warner Bros. In this he said:

The words in Section 19, sub-section 7 (*c*) " rights conferred by this Act in respect of the making or authorising the making of contrivances " have nothing to do with the rights of performance in public. They only relate to the manufacture of certain means of performing the work. . . .

There appears to me some confusion of thought in the proposition that the sole right to make a gramophone record of a song necessarily carries with it the sole right to perform the song in public by means of a gramophone record. The two rights are quite distinct. . . .

The person who is injured by a public performance of the song by means of the gramophone is the owner of the sole right to perform the song in public. The public performance by gramophone is an infringement of his sole right. I am unable to find any justification in the Act for the view . . . that the sole right to perform the song has been split in two.

FROM my experience I would say that, generally speaking, the gramophone companies merely apply to the owner or appropriate body for permission to record the work mechanically, paying the recognised statutory royalties, and if permission is granted it is merely a licence to record without entitling them or the public to whom the records may be sold to use such records in public for private gain.

Hitherto, the Performing Right Society, on behalf of the original owner of the musical work, has issued licences for the public performance of any works controlled by it and restrained public performance of them without its licence.

If the latest judgment remains unchallenged—and there does not seem any likelihood that it will be challenged—all persons wishing to perform a work in public by means of the use of a gramophone record will not only have to protect themselves by a licence from the P.R.S., but obtain permission, presumably upon payment of another fee, from the makers of the record.

FROM one Press report it is stated that the overbroadcasting and overplaying in public of records has had a very detrimental effect on sales, and from this it would seem that as it was presumably not an economic or business proposition to increase the selling price of the records, the record manufacturers would improve their financial position if it could be established that they had the right to make a charge (copyright fee) for the use of their product.

Supposing an eminent composer writes a musical work which becomes popular. He does not belong to the P.R.S. and retains his performing right in his work. A gramophone company obtains his permission to make a record. The proprietor of a concert hall desires to have this work performed by means of the use of the record. What is the proprietor's position?

Presumably, he must first obtain permission to perform from the original owner of the work, and then obtain permission from the gramophone company to use the record, and yet the gramophone company clearly ought not to be able to hold that it has the right to restrain the performance of the work, even though it has the right to restrain the use of the particular record.

The position does certainly seem an anomalous one, and so far as it affects the exhibiting side of the kinematograph Industry means, as I have previously stated, that exhibitors may be required to pay two fees, or one inclusive fee to the P.R.S., if, as appears to be contemplated, an arrangement is made between the gramophone companies and the P.R.S.

COUNCILLOR E. E. LYONS

LONG SHOTS

A Pride of Lyons—Midnight with the Stars Festive Golfers — The Coliseum Revokes

BRIGHTON and Lyons are synonymous in the film Industry, and the opening of the Astoria in Brighton to-night will, no doubt, be a source of tremendous gratification to the worthy Councillor who has done so much for the Brighton and Hove municipal areas.

HIS company by all accounts have put up a really attractive kinema in this fashionable resort, and, despite the fact that the first crane was brought on to the site less than five months ago, a finished theatre awaits Sir Cooper Rawson's declaration of opening to-night. " The Private Life of Henry VIII " is the inaugurating feature.

ALTHOUGH celebrated a while ahead of Christmas, the Screen Golfing Society's dinner lost nothing of that fruity festive flavour which makes the occasion one of the most enjoyable functions of the year. Maurice Ostrer, the captain, presided, and presented a trophy or two from the wonderful S.G.S. collection to their lucky recipients, who, by the way, included J. C. Graham, the Paramount chief, who was in great form later in the evening.

AS usual, Jeffrey Bernerd made a cheery master of ceremonies, whose backchat with one or other of the guests contributed hugely to the entertainment. Tom Walls and Sam Smith and a host of others were in similarly fine fettle, and the whole proceedings went over with a bang, in which good showmanship and good cheer shared the honours.

THAT a real Christmassy atmosphere pervaded the function was indicated later in the evening, when Mr. Bernerd and Sam Eckman made personal appeals in connection with the Midnight Matinee in aid of the C.T.B.F. I learn that over £300 worth of tickets were sold on the spot—an altogether admirable result, which is an excellent augury for the achievement of the £5,000 which is the goal the organisers have set themselves.

"EVERYONE is helping the good cause," Jeffrey Bernerd told me—and he fully anticipates that the grand total of receipts will not be far short of £10,000. Mervyn Macpherson is heading a Committee, comprising the publicity men of the renting houses, and there is every indication of a bumper house for the Empire show, which is to be called " Midnight with the Stars."

THE decision of Sir Oswald Stoll to return to stage presentations at the Coliseum after the conclusion of the run of " Lady for a Day " will be welcomed in kinema management in the West End, which for some time has had its own over-seating problem. The removal of a 2,200-seated competitor is bound to prove beneficial to other houses, and will release a number of outstanding film bookings which would otherwise have been attracted to the big-capacity house in St. Martin's Lane.

IN the meantime, Sam Harbour considers the Coliseum has a winner in " Lady for a Day "; certainly Maxie Thorpe and Kessler Howes were congratulating themselves on the reception given to the Columbia film by the Press boys on Tuesday. By the way, the Hepburn Essay Competition attracted large numbers of the fair admirers of the wonderful Radio star. Quite a number of people turned up on Thursday to give a hand to the fortunate winners of the two £50 cheques which Sam presented on behalf of the management.

THE dinner to the Trade football team for Paris was one of those jolly affairs that had " local colour " of its own. In fact, when you think of it, it was a great night for the 'Erbs! Herbert Wilcox, host and chairman; Herbert Head, vice-chairman of the League; and Herbert Smith, of British Lion; and Herbert Chapman, both of them keen partisans of our Trade soccer movement, present in the spirit, if not in the flesh.

FEW people in the Trade are aware, I discover, that Roy Simmonds was married on Saturday last. All his friends will wish to offer the Fox publicity director hearty congratulations, for Roy is a very much-liked personality. He goes to America in January. Will that also be a honeymoon? Anyhow, vive le Roy and la Reine!

NOMINATIONS for President and Vice-President of the C.E.A. have to be made by the branches and to be deposited with the General Secretary 30 days before the annual meeting, the date of which will have to be fixed by the General Council, but it will probably be Tuesday, March 13. Nominations can be sent in at any time from now onwards.

THIS year there will be nominations for both the Presidency and the Vice-Presidency. Up to date the Notts and Derby Branch have nominated Councillor Pollard for the Presidency, and the South Wales Branch Richard Dooner for the Vice-Presidency.

MAX MILDER'S journey this week across the Atlantic (he left on Sunday last by the *Manhattan*) is clouded by the death of his mother, which took place last week in Cleveland, Ohio. Another member of his family is also seriously ill, the news coming by cable on the point of his departure. The sympathy of his many friends is with him in his loss.

A DAILY paper commissioner, investigating industrial conditions in the North country mining districts, says of kinemas: " I begin to respect those drab little halls with gaudy posters outside." He also quotes a Trade Union leader as saying: " Cheap pictures have saved a lot of them (the people) from breakdowns." But what of the proprietors burdened with Entertainment tax? Providing relief from nervous tension for their patrons, they are the victims of grave anxiety themselves while the tax bears so heavily upon them.

TWO MILLION dollars a week is the average decrease in takings of America's 12,000 kinemas during the past three months, it is computed. This, of course, means less income for Hollywood, and rumours of salary cuts are getting busy again. Wall Street is exerting pressure in this direction.

THE STROLLER.

PLAYING DISCS IN PUBLIC

COPYRIGHT ACTION

GRAMOPHONE COMPANY GETS INJUNCTION

THOUSANDS of Exhibitors in the country are affected by the High Court Judgment giving the makers of gramophone records a copyright in the actual record. Now that the principle is established, kinemas and other users of discs will be liable to pay a copyright fee to the record makers in addition to the Performing Rights fee. It is not unlikely that arrangements will be made for one fee to cover both licences.

Judgment was delivered by Mr. Justice Maugham in the Chancery Division on December 14 in a test action concerning the right to play gramophone records in public without the consent of the owners of the copyright.

The action was brought by the Gramophone Co., Ltd., against Messrs. Stephen Carwardine and Co., restaurant proprietors, Bristol, to restrain an alleged infringement of their copyright in a gramophone record entitled "Overture, The Black Domino," which, it was admitted, had been played in public by the defendants without the plaintiffs' authority.

Mr. Justice Maugham, giving judgment for the Gramophone Company, said he was told the case was of great importance to the gramophone industry. The French composer, Auber, wrote 100 years ago an opera called "The Black Domino." The overture to that opera had been made into a record by the plaintiffs. It was admitted that that overture in the language of the Copyright Act, 1911, was a musical work "in the public domain," and that there was no copyright in it.

Record Makers' Rights

The Gramophone Company made the original plate reproducing that work in October, 1931, the overture being played by the London Symphony Orchestra. Records were put upon the market, and the labels and catalogues contained a warning that they were to be used only for private performances.

The musical work being "in the public domain," anyone could perform it in public and publish it in the usual way. The question, however, was:—

"Had the persons who lawfully made records such a copyright as would entitle them to the exclusive right to performances in public of those particular records, so that they were entitled to restrain the use of those records for public performances?"

Mr. Justice Maugham said he did not think the answer to that question was free from difficulty, having regard to the defective nature of the drafting of Section 19 of the Act.

"The words, 'Copyright shall subsist in records, perforated rolls and other contrivances in like manner as if such contrivances are musical works,' are general in form, and, apart from the rights of the original owner, can only, I think, be cut down by a reasonably clear context.

"It is, I think, a reasonable construction that the owner of the special copyright under Section 19 in a record of which he is the owner, has the sole right to use the record in public, provided that the overriding rights of the original owner do not intervene.

"Deemed to be Author"

"On this view each record owner has the right to use and to protect his record. Some weight should, in my opinion, be attached to the contention that the person who is the owner of the original plate should be deemed to be the author of the work.

"I see no injustice or unfairness likely to arise from my construction of the section, while, on the other hand, I can see considerable objection from that standpoint to the view that persons may, without doing anything more than buying a record, take advantage of all the work, skill and labour expended by the makers of gramophone records, for the purposes of a public performance."

The injunction asked for was granted.

Sir Stafford Cripps, K.C. (for the plaintiffs) said they did not ask for damages or costs.

INJUNCTION DEMAND

NOISE FROM KINEMA PLANT

In the Chancery Division on December 19, before Mr. Justice Bennett, E. Greenland, on behalf of Mrs. Winnifred Wren, the proprietress of Down House School, Orpington, applied for an injunction restraining the proprietors of the Commodore Cinema, Orpington, from causing a nuisance with a Diesel engine installed at the kinema for generating purposes.

Mr. Greenland stated that the engine was worked from 9 o'clock in the morning to about 11 o'clock at night, and the noise and fumes was a great nuisance to herself and other people who resided in the vicinity. Mrs. Wren also had fears that it would injure the reputation of her school.

Mr. Belsham, for the defendants, said his clients were most anxious not to cause a nuisance to anyone. The manufacturers, by the introduction of silencers, would endeavour to dispense with the noise complained of.

His lordship stood the motion over until Thursday to see if the improvements suggested dispensed with the noise complained of.

R. M. HATFIELD

LIVERPOOL KINEMA RAID

During the dense fog at Liverpool on Sunday, thieves raided the Adelphi Kinema, St. Anne Street. A police constable on patrol duty heard suspicious noises in the kinema, and summoned other policemen, who surrounded the building. Entering the premises, the police found a man crouching by the safe, the back of which was found to have been ripped open with a hammer and chisel. Inside the safe was £26 in notes.

Service Charges Reduced

W.E. Announcement

A FIVE SHILLING CUT

AS exclusively forecast in the *Kine.* last week, Western Electric has announced substantial reductions in service charges for their equipment in the British Isles; the reductions are effective as from January 1, 1934.

In a statement this week, R. M. Hatfield, managing director of Western Electric, announces that, generally speaking, the charges in question will be reduced by 5s. per week per installation.

The new service charges applicable to the various types of equipment will, from January 1, 1934, be as follows:—

Type 1S system, at present fixed at £4 15s., will be reduced to £4 10s.; 2SX now £3 15s., to £3 10s.; 2S now £2 15s. to £2 10s.; 3SX now £2 15s. to £2 10s.; 3AS now £2 12s. 6d. to £2 7s. 6d.; 3S now £2 10s. to £2 5s.; 3U now £2 10s. to £2 5s.; 3A now £2 10s. to £2 5s.; 4U now £2 10s. to £2 5s.; 4A now £2 to £1 15s.

Increased W.E. Personnel

Mr. Hatfield stated that it was only with the greatest difficulty that his company had been able to make reductions involving so large an amount of money, and said that he was gratified that he had finally been able to see his way to take this action. Mr. Hatfield pointed out that in connection with the introduction of wide-range reproducing in kinemas in England, his company had been involved in considerable extra cost in order to service the additional and considerably more complicated equipment involved in the improved reproduction, but that no increase in service charges had been made.

Only a few days ago, he pointed out, Western Electric announced that no less than 18 additional engineers had been placed on their payrolls, and it was expected that there might be further increases in the personnel of the company in the future.

General Council Agrees

Mr. Hatfield made it plain that because of the great interest the General Council of the C.E.A. has shown in the question, he had explained the position of Western Electric in detail to the General Council and that Western Electric and the General Council were in complete agreement that as the result of the reduction now announced, the question of any further adjustment of Western Electric service charge would not be raised by the C.E.A. at least during the year 1934.

By order of the Reichsverband (the German C.E.A.), all kinemas in Germany will be closed on Christmas Eve.

J. P. DAVIS.

NURSE ECKMAN: "Steady, my lad. If you try to get away with all that, you'll 'bust'"

LONDON TRADE SHOWS

NEW OFFERINGS TO BE SCREENED BETWEEN THURS., DEC. 21 AND WED., DEC. 27

Thursday

The Fugitive (*Pathe*)

Own Theatre. 11 a.m.

"The Fugitive," starring Rex Bell and Cecilia Parker, the story tells of Joe Keyes, whose reputation as a slippery customer has preceded him to the State Penitentiary; Dutch Walton enlists his aid in his plan to escape. The get-away is successful, and the pair head to the cattle country. Dutch discloses that the loot of a half-million dollar mail robbery is hidden nearby, and that he intends to double-cross his former associates and share the plunder with Joe. Joe falls for pretty little Ceorgia Parker, who is adopted by old Judge Childers the owner, and finally uncovers the hiding place of the loot, and brings Dutch and his rustler friends to justice.

Hoopla (*Fox*)

Phœnix Theatre. 3 p.m.

"Hoopla," which stars Clara Bow, is the story of a travelling carnival. Miss Bow is cast as an alluring dancer who, for a bet, attempts to win the love of the son of the carnival "barker." But the sincerity of the youngster, and his naive manner, work a change in the nature of the dancer, and she finds herself seriously falling in love.

The boy's father objects to the affair, and there follows a series of thrilling incidents, which are capped by a tremendous climax.

The part of the dancer is said to provide Clara Bow with her greatest part, for she has added to her well-known vivacious qualities a really fine sense of drama.

In support of the star are Preston Foster, Richard Cromwell, Herbert Mundin, James Gleason and Roger Imhof. Frank Lloyd, who made "Cavalcade," directed.

Friday

Rainbow Ranch (*Pathe*)

Own Theatre. 11 a.m.

"Rainbow Ranch," starring Cecilia Parker and Rex Bell, introduces the latter as Tex Randall, welter-weight champion of the Pacific fleet. He meets pretty Molly Burke, who is unwillingly engaged to Marvin Black, wealthy landowner, who is attempting to get control of Tex's aunt's ranch. Tex goes to an attorney to get his legal rights. The man is shot as they talk, and Tex is arrested for murder. Comparing the fatal bullets with the rifling on Black's gun proves him guilty, but he escapes and is captured only after a wild chase by Tex.

Riders of Destiny (*Pathe*)

Own Theatre. 3.15 p.m.

"Riders of Destiny" features John Wayne as a mysterious young stranger in the cattle country who, after rescuing a beautiful young bandit who was in danger of capture after a stage hold-up, proceeds to take a prominent part on the side of the cattlemen in a war over the water rights of the range which leads to numerous thrilling rides and gun battles before his actions are vindicated and he finds romance.

A scene from an early Hal Roach comedy—Harold Lloyd's first full length subject A SAILOR-MADE MAN

Organising Hal Roach Week

GREAT EXHIBITOR INTEREST

Demand for Bookings

GREAT interest is being evinced by exhibitors throughout the country in Sam Eckman's announcement that a special Hal Roach Week is being celebrated commencing on January 8. The Week has been arranged to synchronise with the celebrations being held at the Hal Roach studios in Culver City in connection with Roach's twentieth anniversary as a producer of comedies. Twenty years in the comedy field is a record that takes a great deal of beating.

Other great comedy producers have risen from obscurity to fame, only to pass back into obscurity after all too brief a reign, but for twenty years Hal Roach has held sway as the indisputable leader in this line. An amazing number of stars can trace their beginning to the Roach studios. Some of the greatest names, both in comedy and drama, owe their start to Hal Roach, and most of them have promised to be present during the Week at the celebrations.

Meanwhile, bookings for Roach comedies are pouring in from all over Britain, and the exhibitor who is not showing a Hal Roach subject during the Week of January 8 is indeed going to feel very much out in the cold.

It will be remembered what a tremendous success the Laurel and Hardy laugh month turned out to be last year. M-G-M is making every effort to have the Hal Roach Twentieth Anniversary Week become an even greater success, and already plans are well in hand for publicising the celebrations.

'Counsellor-at-Law' Shows

Universal-Barrymore Super

UNIVERSAL'S outstanding production, "Counsellor-at-Law," starring John Barrymore, is to be Trade shown on January 4, while James Whale's latest film, "By Candlelight," is to be Trade shown a week later, on January 12. Both screenings will take place at the Prince Edward Theatre, W., at 8.45 p.m.

"Counsellor-at-Law" started its world premiere at the Radio City Music Hall, where it was retained for another week. The Press has hailed this picture as the greatest in John Barrymore's distinguished career, and state that it is brilliant entertainment.

Bebe Daniels, Doris Kenyon, Thelma Todd, Onslow Stevens, and Isabel Jewel head a prominent cast. William Wyler directed.

"By Candlelight" was produced by James Whale after his triumphant "The Invisible Man," and it provides a great contrast in entertainment, offering a light and bright romantic comedy with a special musical theme. It is adapted from the London stage play success and stars Paul Lukas, Elissa Landi, Nils Asther, and Esther Ralston.

EXETER TRADE SHOWS

A preview for West Country exhibitors of the P.D.C. productions, "Dance, Girl, Dance!" and "By Appointment Only," was given at the Plaza, Exeter, last week, the arrangements being made by R. J. V. Parsons, from the Cardiff office of P.D.C.

"LITTLE WOMEN" RECORDS

WIDESPREAD SUCCESS OF HEPBURN'S NEW RADIO PICTURE

THE claim that a picture is sweeping the box offices of a nation like a flame is doubtless trite, but for once, at least, it is true.

Last week, it was reported, among other record grosses, that "Little Women" had taken £84,000 in three weeks at the Radio City Music Hall; we now learn that this high standard of box-office results is continuing in every quarter.

In addition to the record figures given last week for Boston, Baltimore and Cincinnati, "Little Women," in its opening week at the Main Street Theatre, Kansas City, took £4,000, against the theatre's previous week of under £1,000, while the Orpheum, New Orleans, claims "the best week of the year" with £3,000, and people turned away at every performance.

The Albee, Providence, Rhode Island, records more than three times its average gross with £3,300 for the opening week, while the Orpheum, Minneapolis, took over £4,000; the Palace, Chicago, £8,300; the Music Box, Portland, Oregon, £2,200, against an average of £1,000; and Keiths', Boston, after breaking all records during its first week with £9,000, took over £7,800 the second week.

A similar report comes from Keith's, Washington, showing a house record high gross of £4,200 the first week, and £3,300 the second, while the Golden Gate, San Francisco, took £5,000 in the first week, which exceeds that theatre's previous highest by nearly £800.

Finally, the Roger Sherman Theatre, New Haven, whose average gross is £1,200, took £2,600 for its "Little Women" opening week.

With this general record breaking in such widely spread and differing locales, it looks as if "Little Women" is heading for the money picture record of 1934.

PATHE'S LAUGH RIOT

"OH, WHAT A DUCHESS!"

On January 4, at the Phœnix Theatre, at 8.45 p.m., Pathé will present their latest B.I.P. production, "Oh! What a Duchess," with a brilliant new screen find, George Lacy. This riotous screen farce was directed by Lupino Lane, whose previous winner was "Maid of the Mountains."

"Oh! What a Duchess" is a story of a third-rate stock company, whose adventures on and off stage, with Lacy as the prime "chump" of the company, it is said will set audiences roaring with laughter from start to finish.

Featured players supporting George Lacy are Betty Davies, Renee Macready, Fred Duprez, Denis Hoey and Pat Ahearne.

The release dates of the recently Trade shown P.D.C. productions, "By Appointment Only" and "Riot Squad" have now been set. They are as follows:—

"By Appointment Only," April 2, 1934, and "Riot Squad," April 16, 1934.

Scenes from the B.I.P. "Happy" batch of films. 1. Wally and Barry Lupino in the featurette WISHES. 2. Marion Marsh in LOVE AT SECOND SIGHT. 3. Hugh Wakefield and Greta Nissen in CONTRABAND. 4. George Curzon and Sir Gerald du Maurier in THIRD DEGREE. 5. Laddie Cliff, Stanley Lupino and Will Fyffe in HAPPY (Wardour)

SOUTHAMPTON'S MAYOR WELCOMED

HANTS. BRANCH TO ORGANISE TRADE LUNCH

MAJOR A. W. BANNER, O.B.E., presided over the recent meeting of the Hampshire and Isle of Wight branch, when a very cordial welcome was extended to the Mayor of Southampton, Coun. W. D. Buck, who is the treasurer of the branch. Mr. Buck was heartily congratulated upon his succession to the Mayoral chair.

At the outset, the CHAIRMAN referred to the recent agreement in relation to local advertising. He said it had had a three months' trial and some of the members had found themselves unable to conform with the recommendations to limit the amount of space they took. The agreement had been broken in spirit and in fact, and it was for the members to decide whether they wanted to continue it.

It had not been as successful as he hoped as all the members were not able to conform to it. In the circumstances he thought they should let it lapse.

The MAYOR remarked that they had tried the scheme, and the best thing to do now was to wash it out.

It was decided to allow the scheme to lapse.

Trade Paper Boycott

The PRESIDENT next introduced the matter of the *Cinema* newspaper, and after discussion, in which he, H. P. E. Mears, Capt. Kendall, H. J. Hood, and Capt. Clements, participated, the matter was put to the vote. Eight members were in favour of supporting the Council's attitude and three were against.

Christmas Charity

The SECRETARY (H. H. C. Mitchener) reported that he had received from the Mayor an appeal on behalf of the Southampton Rotary Christmas Fund. The Mayor was a member of the Association, and he felt that they would like to give him all the support they could.

H. J. HOOD said the Association was honoured in that one of their members had been elected chief magistrate, and he thought they would all like to show their regard for him by doing what they could for the Fund.

The MAYOR said that at the moment he did not want to start an Unemployed Welfare Fund, because he was more anxious to push forward with work schemes. The Corporation was embarking upon schemes that would mean giving thousands of pounds worth of work, but if his colleagues in the kinema Industry could see their way to support the Rotary Fund for providing food parcels at Christmas he would be very glad.

It was agreed to open a subscription list, and on the motion of CAPT. KENDALL, it was decided, as a gesture of good will to the Mayor, to head the list with a donation of five guineas from the branch funds.

A Lunch to Mr. Buck

The CHAIRMAN said that Mr. Buck knew how much they appreciated the services he had rendered to the kinema exhibitors, and they were gratified that he had been elected chief magistrate. He suggested that they should arrange a luncheon in honour of Mr. Buck, to take place after the annual meeting in January, when there was likely to be a large attendance.

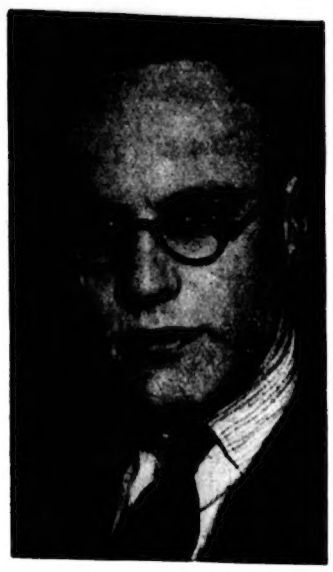
Sunday Opening

The SECRETARY reported upon the position of Sunday opening in the area of the Hampshire C.C. He said the matter had been considered by a Committee of the Council, who had decided that there was no reason to depart from the policy of recent years, and they proposed officially to recognise Sunday opening on certain terms. It was now for the exhibitors to consider the matter and to take steps to see that their interests were safeguarded.

The Renter-Exhibitor Case

CAPT. CLEMENTS called attention to the recent prosecution at Carmarthen, and severely condemned the methods that had been employed.

It was agreed that the branch should express disapproval of the methods, and express the hope that the General Council would undertake further steps in the case.



Ralph S. Bromhead, who has been co-opted on to the committee to examine the overseating problem

First on the agenda was a complaint on the subject of bad prints. S. Bernstein, in a letter, raised the question of duped copies, and stated that with few exceptions every American film printed in this country was from a positive and not a negative. He suggested that a special person should be appointed to investigate the whole question of film printing in this country, so that a proper account could be issued to members of the Council and to the Board of Trade.

The PRESIDENT stated that in his experience, which was a fairly wide one, there were very few copies shown to the public which gave ground for complaint.

A. CUNNINGHAM considered the matter was a very serious one, but that definite copies should be mentioned.

Copies not Fit for Showing

J. E. ANDERTON said several complaints had been received from his engineers that the tendency of copies was to become darker and darker, and that it was necessary to get more light for satisfactory results.

The GENERAL SECRETARY suggested it might be as well to get some information from the film printers.

Major A. J. GALE remarked that to-day the printers got a copy and had to make the best dupe they could from it. Mr. Bernstein was quite right to bring the matter up, but the members got tired of discussing it, because it did not get any further.

It was a common practice for him (Major Gale) to send two or three copies back before he got one fit for showing. This happened every other week in London, and he supposed it was common practice also in the provinces. The American companies should send over a negative from America.

The PRESIDENT suggested that the matter should be remitted to the General Secretary for attention, while stating at the same time that it would be more useful if definite complaints could be made.

It was agreed that this course should be adopted.

Advisory Committee Representation

A letter, dated November 7, from the Board of Trade was submitted, in which the Board stated they would be glad to receive the names of gentlemen whom the Association desired to suggest for consideration in filling the vacancy on the Advisory Committee caused through the resignation of F. H. Cooper.

It was moved by A. CUNNINGHAM, seconded by A. B. KING, and agreed:—

"That four names be nominated direct and sent to the President of the Board of Trade for him to select a new exhibitor representative."

The nominations made were H. Victor Davis, Major A. J. Gale, C. P. Metcalfe and Coun. J. Pollard. It was agreed that this list should be forwarded in alphabetical order.

The PRESIDENT, in moving a vote of thanks to the retiring representative, F. H. Cooper, said he felt they were all indebted to Mr. Cooper for the work he has done on the Advisory Committee on behalf of exhibitors.

F. W. MORRISON seconding, the resolution was carried unanimously.

F. H. COOPER thanked the Council sincerely for their expression of good will, and explained that his resignation was solely due to his having no active interest in the business now.

Cut Admission Prices

The following report on C. C. Day's paper, read at the previous meeting of the Council, was submitted:—

Mr. Day, in his paper, recounts history with which many exhibitors are familiar:—

(1) Small kinema does well in a town.

(2) Competition arrives with bigger house, but all were doing fairly well.

(3) Big super comes and spoils business. Possibly one or two more supers arrive and competition is intense. Supers crowd on attraction after attraction, two features, band and turns. The supers are competing with public money, while the smaller man is trying to fight with his "all." The smaller halls then reduce prices of admission.

Mr. Day suggests that the smaller halls should be compensated if they have to close, and that another solution would be to allow concurrent first runs of big films in the smaller halls.

As to compensation, the method of ascertaining as suggested by Mr. Day is as follows:—

The proposed Committee should take a certain district where cut prices are prevalent. They should visit the town and thoroughly go into the matter. If they found that a certain house could not pay, they should endeavour to fix a certain sum which should be offered to the owner. If he accepted, well and good; if not, then I agree the K.R.S. should be asked not to supply him with films. Where is the money to come from for this Compensation Fund? I suggest that all the halls in the district affected should be called upon to pay in proportion to their seating.

The officers made the following report on the above:—

1. We see no prospect at this stage of obtaining agreement from the larger houses and circuits to a compensation scheme for the simple reason that, as our business is not a monopoly, there will be no guarantee that any arrangements which might be made would be permanent. Unrestricted building brings about the results to which Mr. Day draws attention. It is not reasonable to imagine that they are going to assume voluntarily an added capital liability. Nor do we imagine that the renters will join hands with the C.E.A. in measures that may interfere with their trading with their best customers.

2. If the Council shares your officers' views that the support of the large houses will not be forthcoming in support of a compensation scheme, such lack of unity on the exhibiting side would render the chances of securing legislation very slight.

3. What, however, worries the larger houses equally with the smaller houses is the building of large kinemas in areas already sufficiently supplied with seating accommodation, if not already overseated.

Accordingly, your officers think that a warning in general terms might be issued under the authority of the General Council, informing investors of the risks that they run through associating themselves with new and speculative ventures.

4. Mr. Day's paper deals principally with the question from the angle of overseating and redundancy, and only refers to price-cutting incidentally. Your officers have, therefore, confined their remarks to Mr. Day's paper.

5. The Sussex Branch has also asked the General Council to consider legislation as a means of checking new building. The opinion of your officers is expressed above.

Capt. G. B. Row felt a certain amount of apprehension concerning Paragraph 3, as anyone who issued a warning of any kind to investors that they would probably lose their money if they invested it in new buildings in an area which was already well supplied with kinemas ran a grave risk.

A "Redundancy" Committee

Major GALE said that if exhibitors made closer contact amongst themselves one with another, they ought to make the question of redundancy a very serious matter indeed.

He considered that the Association should have a permanent Committee set up to go into the question of overseating that was taking place in many parts of the country, and where it was established that there was overseating, certain steps might be taken. It might be possible to give local exhibitors an opportunity of appearing before the licensing authority and giving their point of view.

Other Forms of Cheapness

Coun. WALTER SCOTT considered the time had arrived when the Association must have a set policy on the question. There was redundancy in certain areas, but he knew of a case where opposition by two small halls succeeded in persuading the magistrates not to permit the building of a super.

Another point which he had in mind was that in suburban houses exhibitors should not run a matinée and two houses at night. Another idea was to put on extra features, and all these things tended to make the entainment too cheap.

Mr. HARTLEY said the most vital portion of their work was cut prices.

Coun. E. HEWITSON thought a general warning might be issued from the General Council, and might be accepted. That would not be a particular, but a national, affair.

Coun. E. A. HUDDLESTON seconded Major Gale's suggestion of a Committee. Cut prices, overlong programmes, overseating and redundancy were intimately connected, because the majority of those places which were running overlong programmes were doing so owing to the fact that they were suffering intense competition.

He thought a strong and wise Committee should be formed to go into the question and formulate a policy which would have the effect eventually of introducing legislation.

He believed that if they had a case of a licensing authority refusing to give a licence for a projected theatre, that would have the effect of establishing a precedent.

The issuing of licences for kinemas had got out of hand, as it was originally only concerned with the safety of the premises under the Films Act, but they had gone farther and farther afield, and if they realised they had the power to issue provisional licences, it would be to the ultimate benefit of the industry.

It was moved by Major GALE, seconded by Coun. E. A. HUDDLESTON, and agreed:—

"That the report be remitted to the Legal, Finance and Parliamentary Committee for consideration and report, with power to co-opt any members necessary for the proper carrying out of the discussion."

It was moved by T. ORMISTON, seconded, and agreed:—

"That E. W. P. PEALL and R. S. BROMHEAD be co-opted."

Service Charges

The reports of the Film Renters, Contract and Western Electric Service Charges Committees were received and adopted.

In regard to the concession granted by the Western Electric Company, Ltd., on their services charges, Coun. J. POLLARD expressed the very great appreciation of the Council to Mr. Ormiston for his services in this connection. It would mean a saving of about £20,000 a year to exhibitors, and their grateful thanks were due to him.

Two Problems

R. E. RICHARDS gave notice of motion:—

"That this General Council sends a protest to Cadbury Bros., asking them to cease giving free kinema shows throughout the country."

H. VICTOR DAVIS gave notice of motion:—

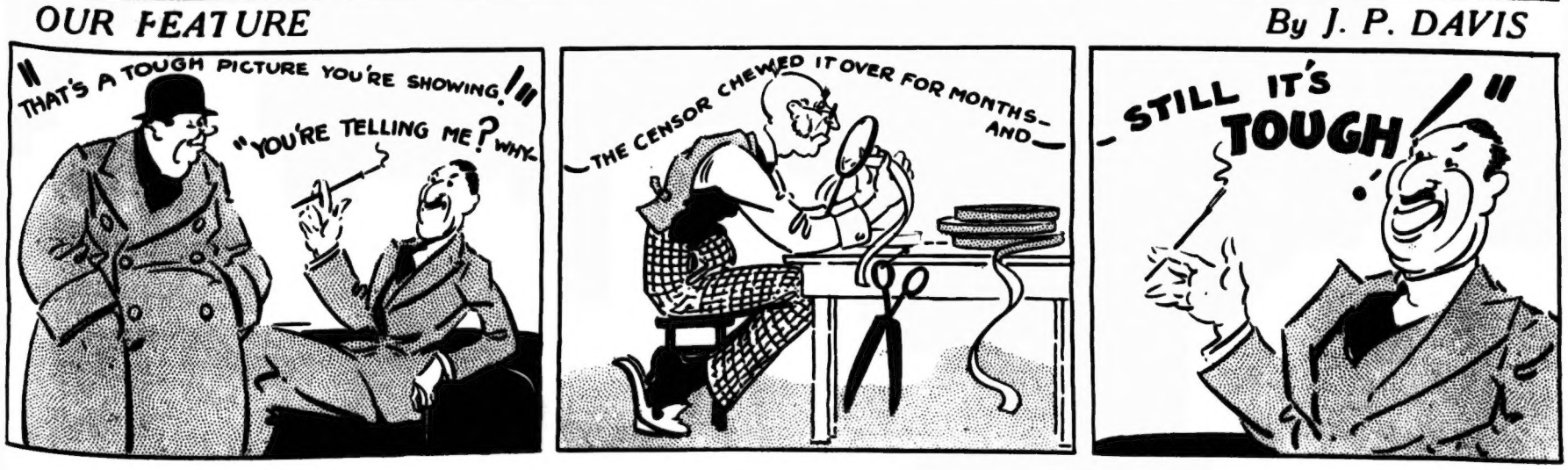
"That this General Council calls attention to the tendency to excessive length programmes."

COMPETITION—IS THERE A WAY OUT?

G. C. Committee on Overbuilding and Undercutting

THE possibilities of arriving at some basis which would limit the overbuilding of kinemas were discussed at last week's meeting of the General Council. Allied with this was the problem of the small hall competing with houses which were able to put on bigger and longer shows, and the Council eventually left the matter for a report by the Legal, Financial and Parliamentary Committee, which is to have the services of representatives of the major circuits as co-opted members.

OUR FEATURE — By J. P. DAVIS



SPECIAL TERMS FOR SMALL EXHIBITORS

Privilege that the Small Kinema Ignores

A statesmanlike speech by H. Victor Davis was the outstanding feature of last Friday's meeting of the South Wales C.E.A. branch. The question of the terms granted to small exhibitors by the renters led to a full examination of a subject which has considerable interest to many branch members.

Arising out of the report of the proceedings at the last General Council presented by R. DOONER (Maesteg), the vice-chairman, in which he referred to the small exhibitors' terms, H. VICTOR DAVIS gave a lengthy explanation of the position.

He said that the committee, which consisted of a number of very prominent renters, had recommended small exhibitors terms, but from the very constitution of the K.R.S. it could only be a recommendation.

Just as they of the C.E.A. said they had no control over the manner in which a member conducted his business, so the K.R.S. said they had no control. But just as they sought to overcome the difficulty by moral suasion so did the other side.

From the beginning he had found that there were firms who had always honoured the recommendation. Some people, he had heard, after giving the small exhibitors terms, had since dropped it. Personally, he did not know of any.

S. ATTWOOD (Newbridge): Oh, yes, several.

H. VICTOR DAVIS: The recommendation has been fully adopted by some and partially adopted by others. One firm would say "Oh yes; we will give you small exhibitors terms, but not for such-and-such an artist. We must have more for that."

They had reserved in such cases certain films on which they would not give small exhibitors terms. That had been the weakness of the whole thing. He himself had refused to do business with certain firms who had denied him these terms. That was the weakness on their side.

The weakness on our side was that some small exhibitors had not asked for the privilege which has been fought for and obtained. They had helped to queer the pitch; they had not insisted on the recommendation being put into force.

"Personally, I think that the renters are missing a very great deal of revenue by not working to the full this recommendation," added Mr. Davis. "I think there is quite a lot to be said with respect to the renters who are absolutely ignorant in regard to the small town and small population exhibitors.

"I feel that they are losing money, because they are making it difficult for some of the small exhibitors in the land to take some of the bigger subjects.

"I had occasion to speak to Mr. Eckman, and pointed out that there were cases where exhibitors were not getting the terms recommended, and he said:

"Well, the way out is to let them write up to Mr. Fuller at once and for him to make a formal complaint, and we will do all we can to remedy the situation. But if small exhibitors will go into insane competition with each other and give all sorts of prices, then they are defeating the recommendation and, therefore, you cannot blame the renters."

"On the other hand, if you stick out and say this is a small exhibitors' association, we want those terms but cannot get them, then write up to the secretary; something will be done," concluded Mr. Davis.

A. MORGAN (Blaenavon): What is the position where they are insisting on a week's run? I say very definitely, as far as our locality is concerned, there is no film that will stand six nights, and I doubt very much whether they will stand four nights. At any rate, I have yet to see it in Blaenavon. By insisting in this manner, London do not know what is in the best interests of themselves or the Trade.

H. VICTOR DAVIS: You take it from me; the only way is to refuse to book for a week.

Fifty per cent. Pact

I. TUCKER (Garndiffaith): As the representative of a small hall, and attending my first meeting of the branch, I should like to say that we are standing loyally by the resolution of the branch not to pay 50 per cent. for big films. We have been offered them at this figure, but have turned them down because we intend to stand by the C.E.A. Of course, it places the small exhibitor in a very funny position. We want to show the best films the same as any other hall, but we cannot do it at this price.

H. VICTOR DAVIS: We have decided not to pay this 50 per cent. A few have "ratted," but we cannot help that.

The Three-Hour Limit

A. B. WATTS (Cardiff): Can you tell me if anything transpired at the last General Council on the subject of a clause in the M-G-M contract with regard to three-hour programmes?

H. VICTOR DAVIS: The chairman rightly ruled that if anyone wanted to raise an important subject it could only be done by notice of motion. Notice of motion was not given then, but subsequently I gave notice to raise it at the next meeting.

Of course, there again, the principle comes in that we have no control over how a man conducts his business—whether he gives four, five or six hours—but just as we are able to effect great reforms by mutual discussion and talk with one another, so we may be able to do something here.

It is futile to say we must not discuss the matter. We can discuss anything that has a tendency to hurt our Trade. In my opinion, these five-hour programmes are nauseating the public with entertainment. Possibly, if we can get the people concerned into a discussion on the subject they themselves may agree to curtail the evil.

A. B. WATTS: We have just been advised that one house in Cardiff is going to put on two features, four turns and two shorts.

H. VICTOR DAVIS: You have got to recognise the limits of our association, but if we can support a movement that will bring home to them the advisability of cutting down these programmes, so much the better.

A. B. WATTS: The renter-exhibitor is the real cause of the whole trouble.

H. VICTOR DAVIS: Yes, that is so. He replies: "My places are show places, and I am not so much concerned about making money as I am about showing my goods."

A Sunday Charity Show

S. ATTWOOD (Newbridge) said he had been asked to give a Sunday performance on behalf of the local Nursing Association. He had agreed, and had had the offer of a suitable film free, provided that 25 per cent. of the proceeds were handed over to the Trade Benevolent Fund. He only wished to know if that was in order.

H. VICTOR DAVIS: If they are going to let you have it for nothing they have a right to dictate some of the terms. I have a great deal of sympathy with it. I should like to see all the renters saying the same thing.

S. ATTWOOD: Well, I have accepted; but I wanted to make it clear that I did not want the blame for starting something.

A complaint was made by S. ATTWOOD that at one kinema in Cardiff where Trade shows were held they had no Trade Benevolent Fund collecting box. The SECRETARY (W. J. Fooks) explained that all the kinemas were supplied originally, and possibly it had not been returned since being taken away to be emptied. He undertook to see that they had one immediately.

Support for Dooner

The SECRETARY read letters from the Notts and Derby branch, and the Bristol branch with regard to the vice-presidency. Both branches intimated that they were recommending members to support the candidature of R. Dooner (South Wales branch).

Reference was made by the SECRETARY to correspondence that had ensued on the subject of the Cardiff Corporation Bill, which sought, among other things, power to compel kinemas to take away all hoardings other than outside their own kinemas. The C.E.A., he said, were alive to the interests of its members, and were dealing with the matter.

Next Year's Branch Officers

The branch, having decided to fix the date of the annual meeting for Friday, January 26, the question arose as to the nomination of officers.

It was agreed that nominations for vice-chairman, treasurer, delegates and secretary be in the hands of the secretary a week before the meeting.

FRANK THOMAS (Newbridge) gave notice of motion that in future only two delegates instead of four be sent to London conferences. "I don't think there is any need," he added, "to waste money in sending four up there meeting after meeting."

A Club Room?

The question of the provision of a room or lounge where members could meet on their visits to Cardiff and exchange views was raised by R. DOONER.

S. ATTWOOD endorsed the idea, and it was decided to appoint a small committee to go into the matter.

A lengthy report of the proceedings at the last General Council by R. DOONER led to a discussion on the Standard Contract. Mr. Dooner said that members of the committee were working hard in the hope that they might arrive at some satisfactory conclusion, but nothing definite had been arrived at yet.

A MEMBER: Are they likely to live long enough to see it through? I think it is quite time we should make a stand, and if they cannot come to agreement we should tabulate our own as in the old silent days.

H. VICTOR DAVIS: I want to tell you this. Exhibitors who are strong enough in booking power cross out what they like in the contract and insert what they like, so that it is no longer the contract presented by the renter but accepted by him. If you are strong enough in booking power you can do the same. Any action of that kind is likely to bring about quicker consideration of this matter.

Entertainment Tax Apathy

Reporting upon the position with regard to the Entertainment Tax campaign, the SECRETARY said that so far he had had 42 cards back out of a membership of 200. He wished to urge members present and the conveners to do all in their power to get members in their various localities to send the cards back at once, stating that the forms had been sent to the auditors.

The CHAIRMAN: You are asked to do what you can as soon as possible. Arrange to get in touch with your local M.P.s without delay. It is most vital that every effort should be made in this direction.

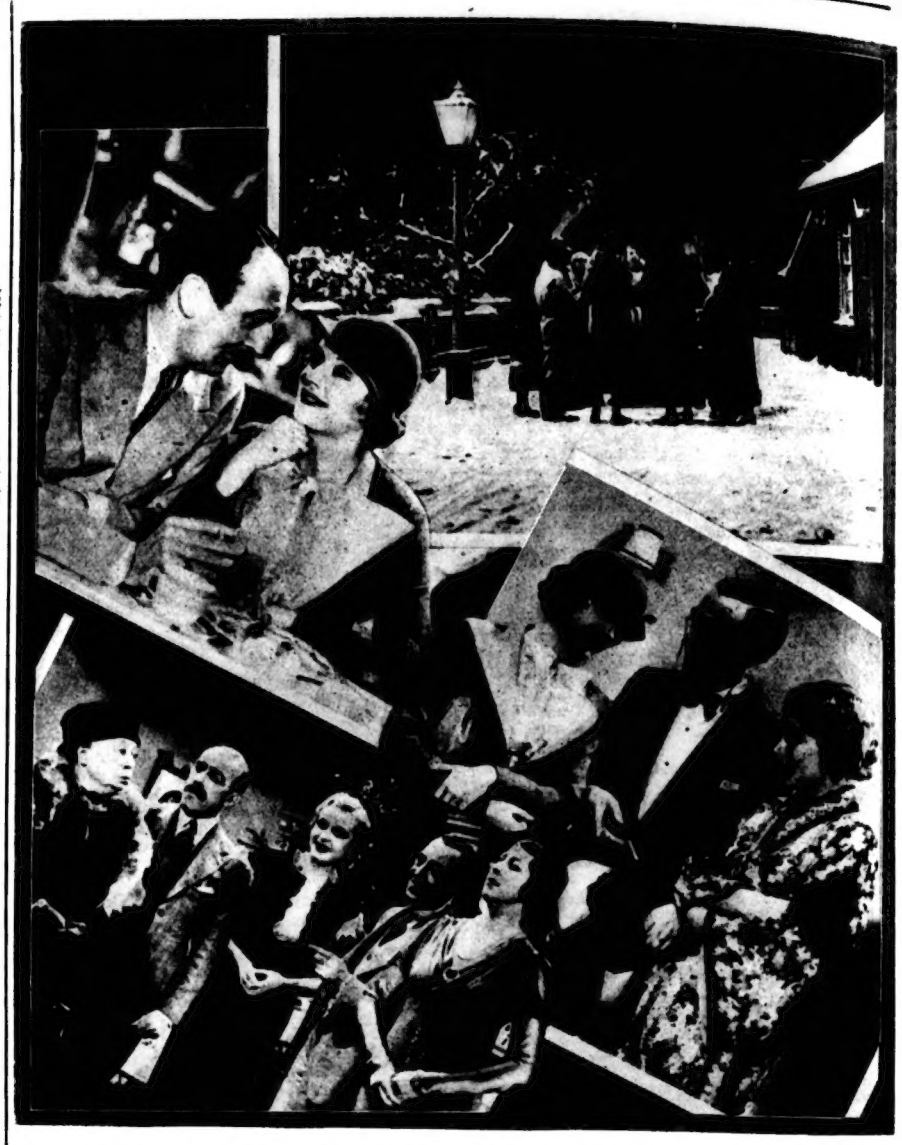
S. ATTWOOD: Have the Council decided what their campaign is?

The CHAIRMAN: Yes; the penny up to the sixpence.

S. ATTWOOD: It is good news that the Australian Commonwealth have done away entirely with their Entertainment Tax.

FRED PHILLIPS (Brynmawr): And they are coming here next year to play cricket. (Laughter.)

The SECRETARY reported that the Coliseum, Tylorstown, had been accepted for membership as a grade C hall.



Scenes from TURKEY TIME, featuring Tom Walls and Ralph Lynn, Trade shown by G-B. on Wednesday evening

Edinburgh and the Institute

ATTITUDE OF LOCAL SHOWMEN

Newspaper Advertising Rates

A MEETING of the Edinburgh section of the C.E.A. was held in the Princes Cinema on Wednesday afternoon, A. S. Albin presiding. The chairman extended a welcome to new members from the Astoria, New Coliseum, and King's Cinema, and hoped their voices would be heard at the branch meetings.

The SECRETARY (George Salmon) reported that he had attended, as a delegate from the section, the conference held in Edinburgh on Saturday last of various societies in connection with the advancement and study of film art. The object of that conference was to consider the advisability of forming an association of Scottish film bodies, outside the Trade, interested in the film as an art and a medium of education. A resolution was put to the conference that such a national association and federation should be formed and a committee appointed.

Mr. SALMON said he was asked to speak, and he expressed the opinion that the best thing for the conference to do was to become a branch of the Film Institute. It was only reasonable to give that body a chance and see how it got on. Sir Charles Cleland, said Mr. Salmon, one of the Governors of the British Film Institute, spoke, but he gave no lead in the matter.

R. Dooner, who has been nominated by South Wales as next year's vice-president. Notts, Derby and the Bristol branch have supported the nomination

The Trade's Blessing

The conference unanimously agreed that a committee should be appointed to consider the whole question and report at a later date, and if necessary form a constitution.

Mr. Salmon said he was satisfied that the people responsible for the conference had the art of the kinema at heart. The Trade could take no objection to the formation of bodies in Scotland for such a purpose so long as they kept out of Trade matters. It was quite to the good of the Trade they should be there, as they would arouse an interest in the kinema.

R. MCLAUCHLIN said that so long as no attempt was made to interfere with the Trade they should give them their blessing.

In answer to a question, Mr. SALMON said the Film Guild was a different body from the Film Institute. The Guild were studying the art as revealed to them by the kinema. They provided exhibitions of films which would not pay the Trade to show, and they were handling a lot of stuff which was uncommercial to the Trade to show.

Gardens for Unemployed

Mr. SALMON reported that a communication had been received from the secretary of the Allotment Association and Gardens for Unemployed, asking if it would be possible for kinemas in Scotland to show a slide dealing with the work of the association: The matter had been before the executive committee, and they decided that facilities should be granted. It was realised, however, that they could not dictate to exhibitors what slides they had to show. Mr. Salmon said he communicated with the secretary of the Allotment Association, indicating that he could now approach various kinemas and make his own arrangements in view of the executive's decision.

On the motion of Mr. MCLAUCHLIN, the meeting confirmed the resolution of the executive committee, and decided that where exhibitors felt inclined they should show a slide.

Advertisement Rates

The meeting had a long discussion in private on the dispute between exhibitors and an Edinburgh newspaper, on the question of advertising rates, and it is understood that it was decided that no further move should be made at present.

SUNDAY "A" FILM RESTRICTIONS

Representations made to the Surrey County Council by the London and Home Counties C.E.A. on the subject of Sunday opening, and particularly the restriction on the exhibition of "A" films on Sunday, have been unsuccessful.

It is reported by the County Licensing Committee that after considering the views of the C.E.A. relating to the ascertainment of the sums to be paid to the Council for charitable objects under the Sunday opening scheme, and their conditions relating to the restriction of Category A films on Sundays, it had been decided that the conditions be not altered.

Laugh and grow fat with

FOX

EL BRENDEL
WALTER CATLETT

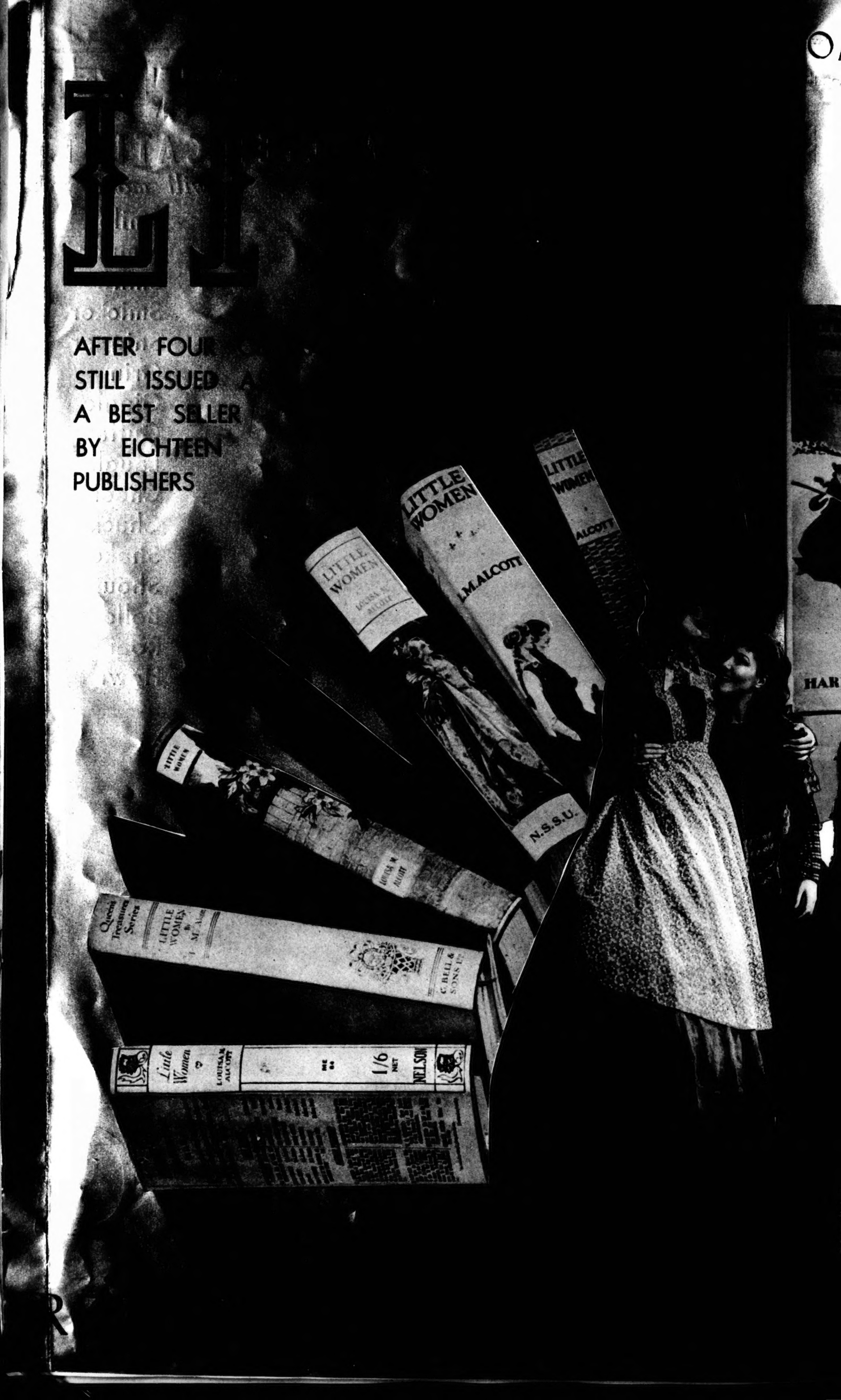
will make you

Smile
Simper
Smirk
Smicker
Snigger
Grin
Giggle
Guffaw
Laugh
Cheer
Chuckle
Shake
Shout
Bellow
Roar
Howl

A scream of a picture.
The funniest feature of the year.

OLSEN'S BIG MOMENT

C


AFTER FOU
STILL ISSUED
A BEST SELLER
BY EIGHTEEN
PUBLISHERS
LITTLE WOMEN
L.M.ALCOTT
LITTLE WOMEN
ALCOTT
LITTLE WOMEN
LITTLE WOMEN
LOUISA M. ALCOTT
LITTLE WOMEN
LOUISA M. ALCOTT
N.S.S.U.
Queen's Treasure Series
LITTLE WOMEN
G. BELL & SONS LTD
Little Women
LOUISA M. ALCOTT
1/6 NET
NELSON

LITTLE WOMEN
L·M·ALCOTT
LITTLE WOMEN
LOUISA M. ALCOTT
LITTLE WOMEN
LOUISA M ALCOTT
CLOTH 248

PORTSMOUTH TO MEET N.A.T.E.

Staff Wages and Working Conditions

S.O. REGULATIONS FOR 1934

THE Portsmouth branch of the C.E.A. has appointed a committee to meet the representatives of the N.A.T.E. to hear what they have to say with regard to wages and conditions in the local kinemas. This decision was the outcome of a well-attended meeting of the branch on Friday, at which a deputation from the local Trades Council was received. Coun. F. J. Spickernell presided.

The Trades Council, said its chairman, Coun. A. J. PEARSON, was anxious to persuade the C.E.A. to set up the committee to which it practically agreed in December, 1929. They thought that there should be a uniform basis of wages and conditions applicable to all houses, especially in view of Sunday opening. When they last met, in the early part of the year, the Association practically agreed to set up this committee, and what had transpired in the interim to prevent that taking place he was not in a position to state.

Coun. W. E. C. SPERRING questioned the accuracy of the statement that at the last meeting with the Trades Council representatives it was practically agreed to set up this committee. "I have no knowledge of it," he commented. What they said was that they would consider the matter.

The CHAIRMAN said the only thing they had definitely decided was that they would meet the operatives or their representatives at any time to hear and discuss any grievances they might have. "You want us to discuss setting up a joint committee? Who would the other parties be? Are there any complaints from the operators?"

Coun PEARSON replied that he would not like to enter into that at the moment. He had been given a certain mandate—to try and bring the parties together—and he would like to confine himself to that.

J. G. WOODS: Are there any complaints about Portsmouth?

Uniform Rate of Wages

Coun. PEARSON: Whether there are or not, there is a variation in the conditions and wages of operatives in Portsmouth, and we suggest, whether they are bad or good, there should be a uniform rate.

The VICE-CHAIRMAN (F. B. B. Blake) pointed out that that was a matter of internal management. They could not establish uniform rates for their staffs, because they had different hours, but they all paid a fair wage, and they all tried to look after their staffs.

J. G. WOODS: If there are complaints they should be brought forward.

Coun. PEARSON said the point was that after the last meeting with the Association the kinema employees felt there would be a joint committee set up, but the Association had not met them, and they felt that the thing had been shelved.

Mr. STEPHENS said that at present they had no machinery for dealing with the matter, but if the joint committee was set up any complaints could be dealt with through that committee, whose decision would not be binding until it was ratified by both parties.

Coun. PEARSON: Do I understand that the Association will meet at any time to discuss an agreement on base rates?

The SECRETARY: No; they will discuss with the other side any complaints but not set up a wages or conditions board to lay down basic rates.

Coun. SPERRING said the whole thing came to this—that the N.A.T.E. were anxious to fix a basic rate of wages for all the kinema employees in Portsmouth. What he objected to about the N.A.T.E. was that every time an employee was discharged he usually made a complaint, with the result that an official came down from London and they had to have two or three meetings to discuss it.

The deputation were then asked to retire, and after further discussing the matter in the light of the branch letter of four years ago the branch decided to appoint a committee consisting of Coun. Sperring, J. G. Woods, Capt. J. Smithson, and Capt. E. A. Barry to meet the representatives of the N.A.T.E.

In communicating this decision, the Chairman explained to the deputation that this was not to be a permanent committee, but that it had been appointed to hear what the other side had to say and report back to the Association.

The Tax and the Local M.P.

The SECRETARY stated that he had received the usual literature with regard to the entertainments tax. The General Council requested that each branch should immediately set up an entertainments tax committee and appoint a convener. As to the work to be put in hand, every member was asked to write to his local M.P. on the subject, pointing out how the tax was affecting him.

The CHAIRMAN remarked that he saw the local Members of Parliament last year, and while they agreed with the representations that were put forward they said they had to support the Government.

Coun. SPERRING said he did not agree that nothing could be done. He had had letters from three of the members personally, and they were all going to consider the matter.

It was agreed that the Vice-Chairman (F. B. B. Blake) should be the convener of the committee.

C. P. METCALFE

Jack Croucher, Chairman of the Portsmouth Court of the Guild of British Projectionists, wrote thanking the Chairman and other exhibitors who had kindly lent their halls for the Court's meetings and lectures during the past few months. "I should like to take this opportunity of pointing out," he added, "should there at any time be any complaints with reference to any of our members, if the exhibitor would communicate direct with me I would do all in my power to rectify same. We have quite a number of qualified members employed in the City now, and each one of them has a membership certificate. Would you kindly request your members to have these certificates hung in their vestibules."

The branch felt that they could not accede to this.

An Advertising Policy

With regard to the subject of collective advertising, the SECRETARY reported that the representatives of the branch had waited upon the general manager of the local evening paper

In reply, the general manager wrote that it was felt that the desire of the members for the grouping of their announcements in systematic order for the public convenience was admirably met by the feature already introduced of single line announcements. "On no account," the letter ended, "can we accept the grouping of display advertisements, feeling as we do that the best results thereby would not be forthcoming to our friends."

Further consideration of the matter was deferred.

Sunday Conditions

Dealing with the Sunday opening conditions, the SECRETARY stated that he wrote to the Town Clerk asking that the reference to the performances closing at 10.15 p.m. should be deleted, leaving the closing hour of 10.30 p.m. for the halls as before, and this was agreed to by the Watch Committee.

The following letter on the matter, however, had been received from the Town Clerk:—

> I have to inform you that upon the recommendation of the Watch Committee the Council have decided that the condition relating to the type of films to be exhibited at kinemas on Sundays shall be inserted in the permits for next year in the same form as it appeared in the permits for the current year.
>
> At the same time, however, the Watch Committee wish the attention of your Association to be drawn to the fact that a number of complaints as to the films exhibited on Sundays during the past few months have been received, and they suggest that your Association should impress upon its members the necessity for giving strict consideration to the suitability of the films shown on those days, as if further complaints are received the committee will have to consider the question of bringing them to the notice of the Council with a recommendation that some definite form of restriction as to the films allowed to be shown shall be placed upon the permits.
>
> With regard to the contribution to be made under Section 1 of the Sunday Entertainments Act, 1932, this has again been fixed at £200 for the year 1934. The Council have authorised me, in consultation with you, to fix the actual amounts to be payable by individual licensees and to collect such amounts in advance.

The CHAIRMAN said he thought that the outcome of the matter was very satisfactory, but at the same time he urged all the members to be very careful as to the type of film that was shown on Sundays.

It was decided to circularise the Town Clerk's remarks to the whole of the members.

The question arose as to whether the expenses incurred in connection with the fight for Sunday opening could be charged by exhibitors in their trading accounts, but the Secretary expressed the view that the only expense allowable in this connection would be an expense incurred in defence of a Trade right. It was decided, however, to secure a ruling from Somerset House on the matter.

A Charitable Gesture

The SECRETARY reported that as the result of consultation by the branch officers it had been decided to send a donation of £50 to the fund being raised by the Lord Mayor of Portsmouth for providing Christmas comforts for needy and distressed families in the City, and this was approved.

Leeds Defends Its Action In Refusing S.O.

Echo of Local Film Group's Application

CALL FOR CO-OPERATION IN TAX FIGHT

MEMBERS of the Leeds and District Branch of the C.E.A. spent most of their time at the monthly meeting on Friday in discussing a protest which had been received regarding the attitude they had taken up at their previous meeting in relation to the reported sanction of Sunday film performances for the Leeds Film Group.

The SECRETARY (E. M. Rush) read the following letter which he had received from Ralph S. Bromhead, Director of the Regent Circuit, Ltd., Heddon House, Regent Street, London:—

> As you are no doubt aware, the Academy Cinema, Boar Lane, Leeds, is the property under lease of this company . . . . I am writing this letter to put on record my intense disappointment at the attitude of my fellow members of the Association in connection with the recent application of the Leeds Film Group to run Sunday shows at the Academy.
>
> I do not recollect having seen the matter on the Agenda for any meeting, and I have certainly had no suggestion from your branch that they would like me to explain the proposal to them in any way. I merely find that I have been very definitely stabbed in the back by an Association to which we subscribe for the purpose of assisting us in our perfectly legitimate Trade ventures.
>
> I have, of course, nothing to go on except the reports of my manager, and the very considerable Press comments which the matter has aroused. The Leeds C.E.A. has, in this matter, formed itself into a body for working against one of its own members, and this I consider is a course of conduct which might properly be described as both discourteous and dishonourable.
>
> "The venture which I have sponsored at the Academy for the exhibition of a type of film not usually run at the commercial kinema, has been a difficult one, and I have appreciated very much the assistance of a keen and enthusiastic body known as the Leeds Film Group. Anyone who could see further than the end of his own nose should appreciate that the formation of such a group among the general public is a thing which the kinema Trade should welcome and foster as far as possible. For that reason I was more than pleased to put the Academy at the disposal of the Film Group, subject to the permission of the local authorities. . . . . Considering all the important issues which the Trade has to face at the moment, it seems to me more than pitiful that a body of exhibitors in your district should meet together primarily for the purpose of opposing the business interests of a fellow exhibitor."

Commenting on this letter, the CHAIRMAN (John Claughton) remarked: I consider this letter an extremely impudent one from a man who apparently doesn't understand what he is talking about. If he had understood the circumstances he would never have written it.

Call for an Apology

"We were not considering in any way the Academy theatre, but we were merely concerned with an application made to the Leeds Watch Committee by the Leeds Film Group for permission to show films on Sundays. It would not have mattered which theatre was affected—our attitude would have been the same. To apply adjectives such as 'discourteous' and 'dishonourable' seems to me disgusting. In my opinion we ought to demand an apology. All that we did was to decide that we would ask the Town Clerk for an explanation of the position.

C. P. METCALFE (who introduced the matter at the last meeting of the branch): I certainly think that a letter in which the writer accuses us of all these things is an insult to the branch, and Mr. Bromhead must have been very much misled as to what happened at our meeting to have written such a letter.

What have we done that can be characterised by such language as he employs? First of all, we discussed a statement published in the *Yorkshire Post* that the Watch Committee had granted permission to the Leeds Film Group for Sunday performances in the Academy theatre. All that the branch did was to write to the Town Clerk for the position to be clarified.

It was afterwards stated that the reported permission to the Film Group was a mistake and that no such sanction had been given. The General Council of the C.E.A. has ruled that the matter of Sunday opening shall be left to the discretion of the branches throughout the country. This particular branch, after giving due notice of its intention, debated the question of Sunday opening and decided that it was not in favour of such facilities being provided.

The policy of the Academy Kinema is to show unusual films every day in the week. What, then, are these extra special unusual films that would be shown to the Leeds Film Group on Sundays—that could not be shown on a week day?

I would also point out that if permission had been granted to the Film Group these performances would not have been available to poor people, but only to people who could have afforded to have paid 10s. 6d. as a subscription to the Group, and as far as I can see, that is the only difference between them and an ordinary Sunday show. Mr. Bromhead bears a name that is respected throughout the film Trade, and I will only say that to rush into the Press with such a letter as he penned is not in the best Bromhead tradition.

Not Profit-Making

The secretary also read a letter from Jackson Braham, secretary of the Leeds Film Group, noting with regret the attitude adopted towards that organisation by the branch. Mr. Braham pointed out that Leeds Film Group were not at all interested in the public demand for Sunday opening, and their members were only interested in the technique and art of film production.

He added that they never proposed to show films which were box-office attractions or money-makers, and they were not out to make a profit. Their membership was limited to four hundred.

Closing the discussion, Mr. Metcalfe said they ought to be careful not to let erroneous impressions get abroad that as a branch they were necessarily opposed to Sunday opening of kinema theatres. Providing there was a public demand for Sunday opening their members would naturally want to comply with it, but as yet there was no evidence that the Leeds public desired it.

Tax Returns Speed-Up

Reporting on the last meeting of the General Council, C. P. METCALFE said that it was stated in London, apropos of the tax campaign, that returns from exhibitors as to the ways in which the tax was hitting their businesses, were arriving at C.E.A. headquarters at the rate of 100 a day.

He desired to remind exhibitors that this was an extremely urgent matter, and it was necessary that all information of this character should be in the hands of the auditors in good time.

In this connection it was of interest to note that the next meeting of the General Council in January would be held in Birmingham, and it was hoped that an opportunity would be found of meeting there the Chancellor of the Exchequer and other Birmingham Members of Parliament. It might be that they would have a useful discussion on the subject of the Entertainments Tax.

Referring to cut prices, Mr. Metcalfe said that the General Council had dealt chiefly with the question of redundancy of performances, but he got the impression that there was no immediate prospect of reaching early agreement on this subject.

In some quarters the opinion was expressed that the only remedy to stop building of kinema theatres, etc., was legislation, but, at the same time, the General Council were against co-operation with the K.R.S. on this matter, so that the chance of legislation on the subject—at the request of one section of the industry—seemed to him to be rather remote.

A Clean Record

The Chairman and Mr. Arthur Cunningham expressed their satisfaction that, as expressed in the Chief Constable's report on Leeds kinemas, the conduct of all houses in Leeds had been so excellent during the year.

The Chairman remarked that when they remembered that there was now in Leeds one kinema seat for every nine persons in the population, it was a remarkable record that during the year only two people should have been proceeded against for committing a nuisance in a kinema.

An "A" Film Condition

FRED GILLARD called the attention of the meeting to the fact that in the New Year new conditions are to be attached to kinematograph licences prohibiting the attendance of children under sixteen at kinema theatres when "A" films were being shown unless accompanied by an adult. He was afraid, he said, that a great many children would be passing themselves off as older than they were in order to gain admission. In his own area at Armley there were many children of fourteen who were working full time, and after January 1 they would be unable to go to the pictures.

C. P. METCALFE: There seems to be no doubt that the kinema is becoming more and more an entertainment for adults.

The CHAIRMAN: More's the pity. The fact is, of course, that the studios are making more and more "A" films, and proportionately fewer that get the "U" certificate.

Mr. GILLARD said that it would be a costly matter for the proprietors of the smaller kinemas in industrial areas.

Mr. METCALFE: It seems a pity that we can't employ professional foster-parents in the same way that the dance hall proprietors seem able to employ professional dance partners!

Mr. ARTHUR CUNNINGHAM: If a boy or girl pass themselves off as older than they are, I should say the onus of responsibility will rest with them, and not upon the kinema proprietor or manager. Some years ago, when the film "Damaged Goods" was shown in Leeds, they sold out of hairpins in the Leeds Market. All the little girls were buying hairpins and putting their hair up in order to get in to see the film—looking or trying to look as old as their own mothers (laughter).

HAKIM ANNOUNCES NEW ACTIVITIES

Associated with Zenifilms

THEATRE PLANS

ERIC HAKIM announces that he has taken offices in Regency House, Warwick Street, W.1 (telephone number, Gerrard 366), from which he will in future conduct his various activities.

The Eisenstein epic, "Thunder Over Mexico," the U.K. rights of which are owned by Hakim, will be handled in conjunction with Zenifilms, Ltd., the renting company controlled by Miss Doris Pearson, late of Warner Brothers and Vitagraph. An important announcement with respect to the London première of "Thunder Over Mexico" will be made within the next few days.

Zenifilms' offices are also situated in Regency House, Warwick Street, and exhibitors are asked to note this address in their records.

Eric Hakim's theatre activities will also be conducted from Regency House, and in this connection he announces that independently from his other theatre interests, he has entered into an arrangement with Ralph Bromhead, of the Regent Circuit, whereby he will control the presentation of big Continental pictures at the Prince of Wales, Liverpool, and the Academy, Leeds.

It will be recollected that Mr. Hakim took over the presentation of Continental pictures at this latter hall in September last, when he was associated with Cinema House, Ltd., and the movement has proved so successful that it is to be extended not only to Liverpool but to a number of key cities throughout the country.

Details of a British production unit to be sponsored by Hakim are also to be announced shortly.

ARTHUR DENT, Managing Director of Wardour

G.-B. Publicity Experts Launch Out

Francis and Miller Form Independent Unit

Jack Francis and H. Miller, publicity and exploitation managers for Divisions 1 and 3 of Gaumont-British Picture Corporation, Ltd., are resigning at the end of the year to launch their own publicity organisation. With their vast experience in, and knowledge of, the show business they intend to concentrate on kinema and theatrical publicity and exploitation, and, in addition, will be concerned in commercial propositions.

Both principals have records it would be hard to beat.

For the past three and a half years Mr. Francis has been in charge of publicity for the Greater London theatres. During this period he has been responsible for the complete publicity arrangements of the openings of the Gaumont Palaces at Lewisham, Streatham, Peckham, and in the provinces at Salisbury, Barnstaple, Guernsey, and the Regent, Swindon. One of his most recent scoops was to link up "I Was a Spy" with the *Evening Standard*, and the "spy hunt" he organised throughout spread interest. Mr. Francis has spent 14 years in the service of G.B.-P.C.T. and prior to coming to London was in charge of publicity for their Albany Ward group of theatres in the West of England.

JACK FRANCIS

H. Miller has for the past three and a half years been in charge of publicity for a group of 60 theatres in Yorks, Lancs, Notts, Cheshire, and Lincs. During this period he was responsible for all publicity on the openings of new theatres at Bradford, New Victoria, Southport Palladium, Gaumont Palaces at Chester, Liverpool and Egremont. He will, however, perhaps be best remembered as publicity manager at Marble Arch Pavilion during the Davis regime, a position he held for eight years and during that period handled all publicity in connection with the two official visits of the King and Queen, the official visits of H.R.H. the Prince of Wales, the Duke and Duchess of York and other members of the Royal family. He also conducted the huge publicity schemes for such famous films as "Metropolis," "The Spy" and the notable long-run war films "Zeebrugge," "Mons," "The Somme," "Ypres," and "Verdun."

H. MILLER

Messrs. Francis and Miller have each been offered important publicity posts in London under the Gaumont-British reorganisation scheme, and although they naturally regret leaving the concern after so many years' association, they feel that they will have a wider scope for their activities in their own publicity business.

Their offices are at Kent House, 87, Regent Street, W.1.

LOU MORRIS OPENS WORTHING SUPER

MAYOR'S COMPLIMENT TO THE PLAZA

Worthing's new £80,000 kinema, the Plaza, having a capacity of 2,500, was opened on Thursday night by the Mayor of Worthing (Ald. H. T. Duffield) in the presence of a large audience that included several members of Worthing Town Council.

The Mayor said that in these days recreation was essential for everyone, and the kinema was playing its part in providing recreation for the mind, while others provided recreation for the body. First-class entertainment was essential for a town, and they were very pleased that Worthing had got this magnificent building, erected at a cost of £80,000. It was proof that there were some people outside the town, as well as in it, who had faith in the future of Worthing.

The Town Clerk of Wimbledon (Mr. Emerson Smith) handed to the Mayor a cheque for £20 from the management for Worthing Hospital.

After the show, the main feature of which was "The Song You Gave Me" (Wardour), a large number of guests were entertained by the proprietor, Lou Morris, to a buffet supper and a dance in the ballroom. The health of Mr. Morris was drunk with acclamation, and the Mayor gave a toast of prosperity to the new kinema. Music was supplied by the Carillon Dance Band, and a merry party went on until the early hours of the morning.

Externally, the Plaza is a good example of the modern style of architecture. Its lines are severe and straight; superfluous decoration has been eliminated and reliance placed on fine proportion and simplicity of detail. The structure is of steel framework throughout, with brick enclosing walls.

Very special attention has been paid to the provision of a thoroughly scientific method of ventilation and heating. An elaborate plant has been installed by the London Radiator Heating Company.

The organ, built by the Compton Organ Company, has a console finished in glass panelling, illuminated from within and under the control of the organist.

A large stage, capable of taking a full musical show, has been built, and Gimson and Co. (Leicester), Ltd., have installed a counter-weight installation for flying scenery, etc.

The building includes a dance hall, a café, and a covered waiting space. The general contractors were Andrew Gibbs, Ltd., and the architect was H. Weston, M.I.Struct.E. The whole of the electrical installation was carried out by the Berkeley Electrical Engineering Co., Ltd., to the designs and specifications of Basil Davis, A.M.I.E.E. The sound system is Western Electric.

Wardour Staff in High Spirits

CONFIDENCE IN PRODUCT AND LEADER

FOLLOWING their attendance at the Royal gala opening of "Red Wagon" and their subsequent two-day session at the Wardour headquarters, Film House, the Wardour sales managers have returned in high spirits to their respective territories.

Arthur Dent, managing director of Wardour Films, who presided over the sales conference, outlined plans for sales campaigns in respect of the next Big Ten to be offered by Wardour.

The managers themselves were shown the first four of these, including "Crime on the Hill," "Red Wagon," "Happy," and "On Secret Service," and expressed the unanimous opinion that although the goodwill enjoyed by Wardour had never been higher than at the present time, exhibitors would be still more impressed by the undoubtedly higher standard of box-office quality set by the new British International product.

Tributes were paid by the sale managers to the high regard in which the whole sales force hold their managing director, Mr. Dent, and to the confidence which his direction inspires in their new sales campaign.

Paid Helpers in S.O. Campaign

Home Secretary Ignores Allegation

In the House of Commons on Friday last, Sir BASIL PETO asked the Home Secretary whether his attention had been called to the fact that paid canvassers were employed by the kinema Trade and paid as much as £1 a day and a bonus dependent upon the results of the poll; whether he would introduce legislation limiting the amount of permissible expenditure where polls were taken to decide the opening of kinemas on Sunday.

Sir JOHN GILMOUR said he had no information other than a statement to this effect made by a member of a deputation which his hon. friend introduced to him on July 19. He was not satisfied as to the necessity for legislation.

Sir BASIL PETO asked whether there was any prospect of issuing an order prohibiting the use of paid canvassers, hired motor cars and large advertisements when there was a poll on the matter of the Sunday opening of kinemas.

C. F. PIKE asked if the Home Secretary was aware that the various religious bodies which opposed the Sunday openings of kinemas also employed paid canvassers, and that they employed them on Sundays, and would he ascertain whether or not they receive extra pay for those services.

LT.-COMMANDER AGNEW: "Is the right hon. gentleman aware that the paid canvessers in the employ of religious bodies are paid for their religious work, and not for canvassing on Sundays?"

Sir JOHN GILMOUR, however, wisely declined to be drawn into this controversy.

A Political Ban?

E. DORAN asked the Home Secretary if his attention had been drawn to the proposed presentation of a film entitled "Whither Germany?" and, as this film was likely to prejudice our relations with a friendly country and in view of recent cases where films had offended against public taste or decency, if he would seek legislative powers to ban the exhibition of such films.

Sir JOHN GILMOUR said he had no knowledge of this film and could not express any opinion as to its character. He understood that application to exhibit it in London was recently made to the London County Council and that permission was given. As he stated recently, he was of opinion that it was best that final responsibility in this matter should rest as at present with the kinematograph licensing authorities

"Girl from Maxim's"

PRESENTED AT SOCIETY MATINEE

A feature of this year has been a revival of interest in the Edwardian period. The fashions of this winter have been influenced by the extremely elegant period of 1908. A West End theatre has most successfully revived the hey-day of the Edwardian music-hall, society hostesses have vied with each other in giving Edwardian parties. The year 1908 synchronised with the climax of Edwardian hospitality in the big London houses, which are most of them no more.

The most important 1908 party of this year was held on Monday, December 18, at Grosvenor House, and was in aid of Queen Charlotte's Maternity Hospital. One of the high-lights of this party, which was declared to be the most brilliant since the war, was the re-creation of the famous dance, the Matchische.

This dance was produced and presented by London Film Productions, and is taken from the film, "The Girl from Maxim's," directed by Alexander Korda, which will be shown in London shortly. This gayest and most abandoned of dances is seen in this amusing London Film Production, which is set in the year 1904. Six of the original girls who danced the Matchische in the film danced again at Grosvenor House on Monday.

"The Girl from Maxim's," with Leslie Henson, George Grossmith and Frances Day, sparkles with the tunes and dances of one of the gayest periods in history, and should do a great deal towards influencing present-day interest in this delightful period. It is interesting to note that another London Film production, "The Private Life of Henry VIII," has been instrumental in influencing the creations of famous fashion houses. The Tudor vogue in millinery, which was brought about by the sensational success of this picture in Paris, is being followed by a Tudor style in dresses.

The Aberdeen C.E.A. has decided to entertain, as in former years, the poor children of Aberdeen to a kinema performance at Christmas. The kinemas which are to give performances are the Picture House, Playhouse, Regent, La Scala, Torry Picture House, Grand Central, and probably some of the smaller kinemas.

Walter Connolly, the Columbia player who appears in LADY FOR A DAY at the Coliseum

NEWS FROM ALL QUARTERS

"Gold-Diggers" Dance—Bolton Rate Summons—Stage Plays at Smethwick

The Birmingham branch of First National is holding a "Gold Diggers of 1933" Staff Dance at the Market Hotel on Friday, January 5, 1934, when carnival and dancing will hold sway from 9.30 until 3 a.m. Tickets may be obtained from First National's Birmingham offices, Station Street, Birmingham, price 3s. each.

The Empire Theatre, Smethwick—one of the halls controlled by Messrs. Hewitsons, Ltd.—is to go over from pictures to a season of repertory plays presented by Frank Fortescue's Co. as from January 15.

The Grand Theatre, Birmingham, which for many years was among Birmingham's foremost houses of entertainment, has been put in the auctioneers' hands for sale, or is offered to be let.

Owing to the shortage of silent pictures, it has been decided to equip the Worcester Municipal Homes with a sound installation. It was stated that the change over would cost £130 or £160, according to the condition of the present projector equipment. A special sub-committee was appointed to go into the question fully.

The Burton-on-Trent Watch Committee has passed "Damaged Lives" for exhibition to adult mixed audiences.

Nancy Brown, the film star, who has visited Leicester on many occasions, is playing lead in "Humpti-Dumpti" Leicester Royal Opera House pantomime that opens on December 23.

Twelve hundred of Worcester's poor children will be entertained at a special Christmas show at the Scala Theatre, Worcester, on December 30.

The Reading and District Engineering Society recently held a special film evening, when films dealing with technical and engineering subjects were screened.

The Empire, Swindon, is to vary its film programme by a stage production, and on Boxing Day a pantomime, "Goody Two Shoes," will commence a two weeks' run.

Summons for Rates

At Bolton last week an order was made against Deansgate Entertainments Co., Manchester, for the payment of £288 rates. The summons was in respect of Imperial Cinema, Deansgate, Bolton.

Fred Smidmore, manager of the Gaumont Palace, Wallasey, on Thursday night filled the rôle of fireman. Walking out of his kinema, he noticed fire and smoke issuing from underneath a bus which was pulled up at the stop outside. He immediately sent his operator for a hand fire extinguisher and put the blaze out himself.

Durham County Public Assistance Committee recommends that arrangements be made for the youths at the Barnard Castle Colony to attend the local picture house once a week.

CHARGES AGAINST EXHIBITORS

AT MANCHESTER N.A.T.E. MEETING

Sensational charges against certain employers regarding low wages and bad conditions were made by T. O'Brien, General Secretary of the N.A.T.E., at a mass meeting held on Sunday at the Grosvenor Kinema, Manchester.

"Exhibitors have the chance to put their houses in order," he declared. "If they do not their houses will be put in order for them."

Only five Manchester halls, said Mr. O'Brien, observed trade union conditions. He knew of cases where women and girls were being paid only fourpence an hour.

The meeting passed a resolution calling for the abolition of the Entertainments Tax, the standardisation of adequate wages and the regulation of hours.

CC

KEEP THIS

LITTLE

KATHARIN

wi

TRADE

ath

REGAL, MA

N

THURSDAY, JAN

By Radio,

f

Radio PICTURES

RECORDED BY RCA PHOTOPHONE SYSTEM

Admission by special invitation only

NIGHT FREE

WOMEN

HEPBURN

be SHOWN

Radio PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM

the RBLE ARCH

N

ARY 11, AT 9 P.M.

f course !

All seats numbered and reserved

FREE STATE STRIKE AVERTED

RENTERS AND UNION TO REPORT TO K.R.S.

Kinema Dispute Settled

DANGER of a kinema stoppage in the Free State before Christmas has been averted, whatever may be the ultimate outcome of the negotiations in which renters of the Union are engaged.

Although some little time may elapse before a settlement is reached, the position has been boiled down to the following.

The deputation appointed by the renters will in due course report to the Irish Advisory Council on their negotiations with the Irish Transport and General Workers' Union, and in due course the Irish Council will report to the General Council of the K.R.S. in London. This will then provide the basis of the next moves.

An Involved Strike

There has been a welcome surprise in the strike at the Grand Central, Pillar and Mary Street Cinemas, Dublin, which has been picketed by the Workers' Union (Jim Larkin's organisation) since 1928, the houses which belong to the Irish Kinematograph Co. (1920), Ltd., of which J. J. Farrell is chairman, has been run by non-union labour. In time, however, some of the company's staff joined the Transport Workers' Union, and, following a dismissal, the last-mentioned threatened to call a strike, notwithstanding that the halls concerned were still being picketed by Mr. Larkin's union.

Mr. Farrell protested against being invited "to come to a settlement with the Irish Transport and General Workers' Union who have themselves not settled with the Workers' Union of Ireland, who have been and are picketing our houses."

After discussions, however, a settlement was effected. The company has agreed to accept the recently drafted agreement made between the Union and the Cinemas Association of Ireland, and the strike has not only been declared to be satisfactorily ended but the Trade Union Council has asked the public to give the kinemas a generous measure of support. A Christmas-box for all concerned.

Christmas Opening

There will be Christmas opening in Ireland, North and South. Exhibitors are in the happy position to open when they like and show what they like as long as the films have, of course, been passed by the various Boards of Censors—the Free State and the British Board.

A Special Show

W. H. M'Dermott, of the Classic, Belfast, is giving a special show early next month of "I Was a Spy," to which he is inviting 1,000 blind persons, and the Belfast Corporation have tendered their thanks to him for doing so. He is making special arrangements for having the film described to the blind folk so that they will be able to follow it.

There will be no Classic treat for poor children this year as the Corporation were unable to grant the necessary permission for a Sunday show to raise the required funds. The management did not think it would be fair to collect from patrons who were tackled right and left in other directions.

A Fire

Fire which broke out in the Grand Central Cinema, Mary Street, Dublin, was quickly suppressed, a few seats in the auditorium being damaged.

Bogus Manager Punished

Arthur Jacobs, who gave an address in Dublin, was at Dublin Circuit Criminal Court sentenced to 12 months with hard labour for having attempted to obtain money by false pretences from various people in the Free State by promising them employment as managers of kinemas he said he was going to purchase. In one case he made restitution of £35, otherwise, the judge said he would have sent him to penal servitude.

SMOKE IN KINEMA

From Neighbouring Fire

During a performance at the Gaumont Palace, Exeter, one evening last week, the audience became restive on account of volumes of smoke floating into the kinema.

Mr. Jesseman, the manager, promptly stopped the show, went on the stage and told the audience that there was nothing to get alarmed about. His confident reassurance, and the carrying on of the performance, dispelled any fear.

The extractor fans of the kinema soon cleared the smoke from the theatre.

The cause of the alarm was a disastrous fire in the near vicinity in which damage to about £50,000 was done.

MERSEYSIDE FILM INSTITUTE

What conclusion must be drawn from the fact that whilst most kinemas were only half full, there were crowded audiences at the film show of the Merseyside Film Institute Society, on Thursday, when, at the David Lewis Theatre, they presented "Der Traumende Mund," a Disney cartoon, and "King's English."

The society now has nearly a thousand members.

Ann Sothern, Columbia's new star

Move to Prevent Opposition

Exhibitors Offer to Lease Inverurie Town Hall

A NEW method of dealing with threatened opposition was disclosed at the Inverurie Town Council, when J. and A. Williams, proprietors of the Lorne Kinema, last week made an offer to take over the kinema lease of Inverurie Town Hall at the expiry of the present lease, or to make a yearly payment of £100 for a number of years to recoup the Council if it was not intended to let the hall for picture shows.

The question of the lease of the Town Hall for kinematic purposes was raised at a meeting of the Council when a letter was read from James Young, solicitor, in which he stated that he had been asked by his clients, Messrs. J. and A. Williams, to inquire if the Council intended to let the hall at the expiry of the present lease.

"Should the Council so decide," Mr. Young wrote, "my clients desire the opportunity of making an offer. I may say quite frankly that my clients hold the option of the Railway Institute, which they propose to run as a first-class kinema, making the necessary alterations to meet the requirements."

In the event of it not being decided to lease the hall, the letter went on, Messrs. Williams would consider making a yearly payment of £100 for a limited number of years to recoup the Council in part, at least, for any loss of revenue which might arise through their decision not to let the hall for pictures. If necessary, the letter concluded, Messrs. Williams would be prepared to consider taking over any future obligation which the present lessee of the hall might have in connection with the talkie apparatus.

Remarking "This is quite a bombshell," Provost Taylor moved that the matter be remitted to the Council Committee for consideration. Without discussion, this was agreed upon.

CHILDREN TO BE ENTERTAINED

Manager C. Ross, of the Picture House, Glasgow, has for years entertained a few thousand Glasgow poor children to a special Christmas treat in the Picture House, raising money from his patrons by collection.

This year he obtained the permission of the magistrates, and ran a kinema entertainment on a recent Sunday evening, which was packed from floor to ceiling.

Mr. Ross tells us that early next week over 4,000 children will be entertained to a picture entertainment, and each child will receive a toy on leaving the hall. He is helped in his good work by ex-Bailie Fred Shoesmith and the Glasgow newspapers.

Sunday Show

A concert, organised by the local branch of the United Ex-Service Men's Association, was held on Sunday at the Carlton, Glasgow, and the proceeds will go to provide children of ex-Service men in the district with a merry Christmas. A number of well-known Glasgow artistes appeared, including Tommy Morgan, Tony Capaldi and the Jaconelli Brothers.

TWO MORE GLASGOW KINEMAS

TIVOLI, EDINBURGH, REOPENING

Scottish C.E.A. Annual Meeting

IT would appear that Glasgow will never reach saturation point in kinemas, at any rate in the opinion of promoters of new houses. It is announced that two more kinemas will be built in the city, one in the Cowcaddens and the other on the South Side, both of which districts are at present well supplied with halls.

Edinburgh Reopening

A happy Christmas should be assured to Arthur S. Albin, for his house, the Tivoli, Gorgie, Edinburgh, is due to reopen on that date after extensive alterations. The New Tivoli, as the house will be known, has been reconstructed, and has been treated with a new and modern style of decoration.

C.E.A. Proceedings

The usual monthly meeting of the Scottish branch C.E.A. took place on Wednesday, at the Central Halls, Glasgow, at 2.30 p.m.

Several interesting items were discussed, of which a full report will appear in our next issue.

The annual meeting of the Scottish branch is fixed for January 2.

Kinema Ball

Willie Bendon and his committee are licking things into shape for the next Kinema Club Fancy Dress Ball in St. Andrew's Halls on the evening of Friday, February 9, 1934.

Meeting the prevailing conditions, the price of the dancer's ticket has this year been reduced to 7s. 6d. (including buffet), while spectator's balcony charge will be 2s. instead of 2s. 6d.

Tickets will be on sale next week, and the committee are hoping to be able again to offer magnificent prizes for the best fancy dress character costumes and representations from well-known pictures.

Prison for Kinema Breaker

At Kilmarnock Sheriff Court, on Monday, December 11, before Principal W. L. McKenzie and a jury, a man was charged with having, on October 1, broken into the De Luxe Cinema, Stevenston, and stealing a safe containing £11 16s. 7d.

In evidence, it was stated that while a policeman was examining the kinema he heard a noise, and, on going inside, found two men running from the direction of the manager's office. He managed to capture one, but the other escaped. He, however, was arrested in Glasgow through going into an infirmary to have his hand dressed. The accused was sentenced to six months' imprisonment.

Dickie Blackburn has left the Glasgow office of United Artists, and will be succeeded by Mr. Park, from Gaumont.

Paramount is Trade showing on Wednesday, December 27, "White Woman" and "Balance" at Green's Playhouse.

Joel McCrea and Marian Nixon in CHANCE AT HEAVEN (Radio)

Starring the Loch Ness Monster

Wyndham Films "Sinister Deeps"

NOT content with occupying a great amount of space in the Scottish Press, the Loch Ness monster is now invading the screen.

During the week Gaumont Graphic had a cameraman at the loch, and now Wyndham Films are to make a film dealing with the monster, which will be entitled "Sinister Deeps."

On Saturday the authors of the film, Miss Billie Bristow and Charles Bennett, arrived at Loch Ness to look over the locality. The main characters of the story will be a reporter and a girl who lives on the loch side.

The monster to be used in the film will be constructed according to data procured from the Zoological Society, and also scenes will be shot in the Natural History Museum.

A.B.C. Staff Dance

The A.B.C. staff dance held in the Grosvenor last Thursday week was a brilliant affair, and while the numbers were considerably less than that of the previous year, this was all to the good, as a much more enjoyable evening was spent.

The A.B.C. houses all over Scotland were represented, while a number of prominent personalities of the Trade also "tripped the light fantastic."

The committee, ably organised by John Healy, had everything well arranged, and the thanks of all were accorded them for their efforts in making the night such a success.

"FILM AS A CREATIVE ART"

JOHN GRIERSON'S LECTURE AT EDINBURGH

A lecture on the subject of "The Film as a Creative Art" was delivered on Wednesday evening, December 13, by John Grierson, of the Film branch of the G.P.O., in the Gartshore Hall, Edinburgh, under the auspices of the Edinburgh Women Citizens' Association.

Mr. Grierson put forward the opinion that the kinema should be regarded, not only as a reproductive art, but as an interpretative one. The camera could go anywhere, and provided not only the picture that was wanted, but also the aspect necessary. It could provide the intimacy of the microscope or the distance of the telescope, the arrangement of pictures could give any expression desired, and also variations in the speed could supply not only close-ups in space, but close-ups in time.

The opportunities of the artist by means of superimposition, editing and variations in tempo were other points discussed by Mr. Grierson, as were the possibilities of the development of the sound film.

The Subject

In addition to being creative, said Mr. Grierson, the film must be creative about important subject. To-day's greatest problems were not merely æsthetic, but concerned the better organising of the world, and the film should be used in conjunction with public services as a way of saying things, as, for instance, the films made for the Empire Marketing Board to "bring Empire alive."

Referring to the G.P.O., Mr. Grierson remarked that the Post Office, which is perhaps the largest business in the country was concerned with more than telephones and letters. Several films would be made with the object of making people telephone conscious.

Suggesting other subjects for films, Mr. Grierson mentioned the underground cable, a film might be made on the subject of the cable between the Hebrides and Scotland. Another might show the life of a city from the viewpoint of a switchboard. The number of possible subjects was almost limitless; so far he had received about 150 possible subjects, and these by no means exhausted the subjects available.

Scots Themes

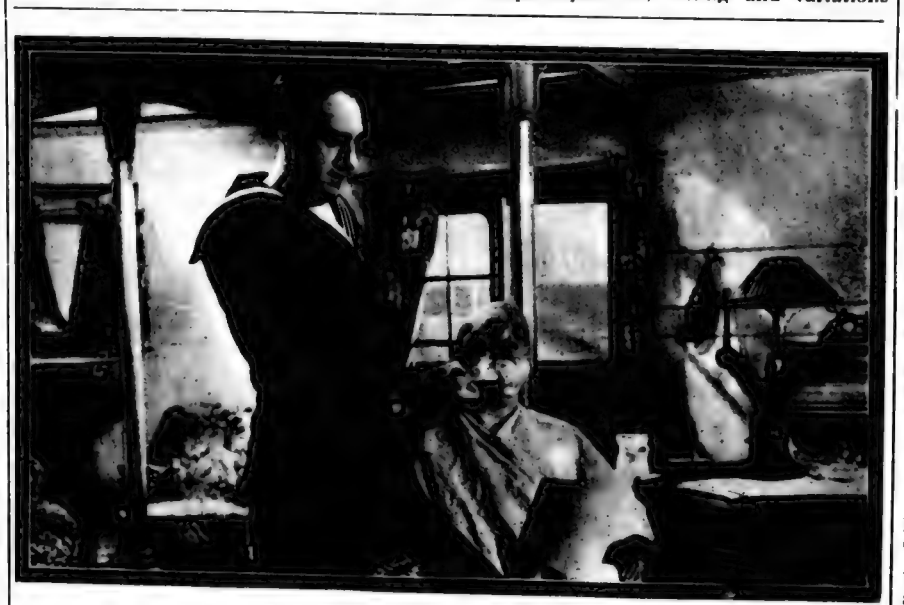
Another point touched on was the possibilities of film-making in Scotland, and in this connection Mr. Grierson suggested that mountains and lochs were not the only things to be considered.

Films on such subjects as the national social equipment and education in Scotland would be, in addition to illustrating, incentives to greater development.

BARROW REOPENING

Gaiety Theatre, Barrow-in-Furness, which has been closed since May last, is to reopen on January 1.

This decision follows upon the acquisition by James Brennan (of the Regal Kinema and Salthouse Pavilion) of the following properties, the Gaiety, Coliseum and Palace, from the Three Theatres, Ltd.



Jack Hulbert in JACK AHOY! shortly to be Trade shown by G.B.-D.

Players and officials of the Kinematograph Football League who were guests at the dinner given by Herber Wilcox

League Team for Paris

HAPPY SEND-OFF GATHERING

Herbert Wilcox, Host

A FESTIVE occasion last week that proved to be one of the most enjoyable and successful functions the Trade has seen this winter was that at the Chantecler Restaurant. Herbert Wilcox, vice-president of the Kinematograph Football League, entertained to dinner the league team that is to play its first international match against the French Trade in Paris on January 7. The secretaries of the clubs in the League and the officials of that hard-working and sportsmanlike organisation were also present.

Other distinguished guests included Jack Raymond, Harry Roberts (the famous centre-half of the Arsenal) who came along with a cheery message from Herbert Chapman, George Atkinson and a representative of this journal. This was the first time that all connected with the Kine. League had an opportunity of getting together and meeting their popular and enthusiastic vice-president.

The speeches were, perforce, a little serious in vein, for there was encouragement to give, the gospel to be spread.

In the chair, Herbert Wilcox gave the toast of "The Kine. League" in generous terms, which revealed inadequately the fine and generous moral and material support he has given and continues to give to this sporting effort to bring good will in the Trade through the medium of sport.

Herbert Head, vice-chairman of the Management Committee, responded with a tribute to all concerned with it.

The club secretaries were given their meed of tribute by Leslie Fielding, the hon. general secretary, who, owing to promotion to a post in the provinces, must relinquish this post at a time when the league needs him most. S. R. Hannah, on whom each week falls the task of picking referees and watching that no ineligible player creeps into a team, and George Osborne, of B. and D., responded.

It was fitting that a soccer fan such as Herbert Wilcox is should propose the toast of the guests. This he did in noble phrase, and then George Atkinson had the company in an uproar of laughter with quip, sally and "shot."

Harry Roberts wished the team good luck and an evening of cheery companionship, which for all present on this historic occasion will possess valued memories ended with a rollicking rendering of the traditional choral tribute to Herbert Wilcox.

Herbert Smith, of British Lion; Ernest Blake, of Kodak, the president of the league; and J. M. Hoffmeister, of Kodak, chairman of the Management Committee, were unable to be present, and sent telegrams of wishes and good luck.

B. AND D. DANCE SOLD OUT

CAPACITY BUSINESS FOR STUDIO SPORTS CLUB

British and Dominions held their annual dance on Saturday at the White Lion at Edgware. All tickets had been sold a week previously and more than 350 people packed the hall to utmost capacity. Herbert Wilcox, Jack Raymond and Anna Neagle were there to preside over the guests, who included Bobbie Cullen, Hector Coward (the studio manager), Fred Daniels, Captain Overton and L. P. Williams (the art director). The fun was fast and furious and an extension was obtained till nearly midnight. The staff at Boreham Wood are keen dancers as well as footballers, and there was keen competition for the prizes presented to the winners by Anna Neagle.

Herbert Wilcox awarded a bedroom clock and silver cigarette case in the fox-trot competition; the winners of the Rumba (most spectacular!) each won a £1 note given by R. J. Cullen. The surprise item was the award of four ten-shilling notes given by Jack Raymond to drawn ticket numbers.

Anna Neagle was kept busy signing autographs and the affair was one of the season's social successes.

REGAL F.C. WIN

The Regal, Marble Arch, W.1, played the Davis, Croydon, in a friendly at Croydon, and after a most sporting and exciting game the Regal ran out winners by 2 goals to 1.

LIVERPOOL RENTERS' BALL

ARRANGEMENTS FOR FEBRUARY FUNCTION

ARRANGEMENTS have been made by Liverpool film renters to hold a film Trade ball at the Adelphi Hotel, Liverpool, on Thursday, February 15. This is the outcome of the fortnightly lunch hour meetings arranged for the discussion of matters of interest to renters and the organisation of social and sports events. A small temporary committee, comprising Stuart Levy (Associated British Film Distributors), T. Charles (Warner Bros. Pictures, Ltd.) and J. Hutchison (First National Distributors) has been formed, but this will be reconstituted and enlarged within the next few days.

Exhibitors from all parts of the North-Western area have promised to attend the function, which will take the form of a supper dance; dancing will be from 8 p.m. to 2 a.m., and supper will be served at 11 p.m. Tickets are 15s. 6d. each, and the number to be issued will be limited to 250. It is the intention of the organisers to provide a first-class non-stop programme.

Swansea Staff Dance

The annual staff dance of the Castle Cinema, Swansea, was held at David Evans' Café, Swansea, on December 8. There was a full attendance of staff members, who entertained their friends. E. W. Griffiths acted as M.C.

F.N.'s Birmingham Dance

L. Mangan announces that First National's Birmingham staff dance will take place at the Market Hotel on January 5 and that a percentage of the proceeds will go to the local Trade Benevolent Fund. Tickets, priced at 3s. each, are available to members of the Trade and their friends.

Congratulations to Fred Studd, of the Beafort, Birmingham, for his successful social function at the Tonys Ballroom, in connection with the screening of "Adorable" with the co-operation of the Fox Film Company. There were altogether 35 prizes, including a cash prize for the best impersonations of Janet Gaynor and Henry Garat.

B.&D.'s NARROW VICTORY OVER B.I.P.

"Local Derby" Full of Thrills and Good Football

RADIO'S IMPROVED FORM

By "KINESOC"

THE great attraction in kine. league games last Saturday was the "local Derby" between British and Dominions and their rivals from next door, British International Pictures. There was a crowd of some three hundred, who, in tense atmosphere, saw a thrilling game, in which both sides produced some good football.

British and Dominions fielded their strongest eleven, but Rolls moved from centre to inside-right and Harris led the attack. B.I.P. are a strong team and the performance in goal of their skipper, Butcher, was outstanding.

Much depended on the result of this game. It was one of the hardest for B. and D. in their fight for the league title. The Lions had presented them with a point the previous week by only drawing with Radio and the men from Boreham Wood needed both points. After a hectic game they got them, running out winners by the odd goal of three.

The game started in sensational fashion. From the kick-off Harris, backed by Hall and Rolls, went clean through and scored.

B.I.P.'s First Half

But this was as far as the superiority of the B. and D. eleven prevailed in the first half, for B.I.P., with a fine half-back line and fast forwards, held the upper hand. Their pressure was relentless and it was again the old story of the home team defence being called on to save critical situations. But Clevely and Don Mehew at back, and Black at centre-half, stemmed persistent attacks and Taffy Jones kept his goal intact.

Shortly before the interval the referee awarded a penalty to B. and D. for a foul on Harris. Eric Hall took the shot and made no mistake. Half-time arrived, with B. and D. leading by two goals to nil.

The second-half was definitely all for the home team. They played fast, vigorous football with long passes out to their wings, where young Fitzhugh at outside-right was in fine form with his corner kicks and centres.

Butcher made many daring saves and Duval at right-back for B.I.P., was another outstanding player. He it was who sent the ball up to the middle for his forwards to get the best chance they had had in this half. A corner was forced and, in an ensuing scramble, Harry Clevely, B.I.P. inside-right (brother of George Clevely, who was at full-back for B. and D.), sent in a shot through a crowd of players and scored.

Radio Again!

Radio Pictures maintain their improvement and fought Kodak to a draw in a high scoring game at New Malden. Beckley opened Radio's account early with a fine goal, but Kodak equalised immediately through Blackwell, who played one of the best games at inside-right this season. It was unfortunate for Kodak that their goalkeeper, Hastings, had an "off" day. A. Smith did the "hat-trick" for Radio.

In a fast and sporting encounter at Wealdstone, Universal had to give best to the strong Cinema eleven.

The football played was of the type enjoyed by players as well as crowd. The fact that Universal were beaten reflects as much credit on them as would a victory, for when the Cinema forwards get going they can be a menace to any defence. The half-time score was 3 goals to 1, and so keen was the struggle in the second-half that this proved to be the final result.

The game between Rex Publicity and Elstree Film Labs was postponed until a later date.

RESULTS FOR DECEMBER 16

British and Dominions 2 (Harris, Hall), B.I.P. 1 (Cleveley); half-time, 2—0.

Radio Pictures 4 (Beckley, A. Smith 3), Kodak 4 (Blackwell 2, Flynn 2); half-time, 3—3.

Universal 1 (Cotton), The *Cinema*, 3; half-time, 1—3.

League Table to Date

	Pd.	W.	L.	D.	Goals. F.	A.	Pts.
British Lion	8	7	0	1	43	9	15
B. & D.	7	6	1	0	52	9	12
The *Cinema*	8	5	2	1	38	17	11
B.I.P.	6	4	1	1	23	10	9
The *Era*	9	4	5	0	34	30	8
Elstree Labs.	8	4	4	0	17	23	8
Kay Printing	5	3	1	1	15	15	7
Kodak	10	2	5	3	19	36	7
Rex Publicity	9	2	7	0	16	50	4
Universal	8	1	6	1	13	25	3
Radio Pictures	9	0	7	2	13	57	2

The outstanding fixture on Saturday is that between the *Era* and the *Cinema*. Both teams share the same ground, possess much the same style and robust methods, and a good game should be had.

S. WALES CHARITY MATCH

A team of footballers representing the Trade in South Wales had an interesting game with the "White Violets" company at Ninian Park, Cardiff, on Friday last.

The match was played in aid of the Trade Benevolent Fund, and although the attendance was not large, it is hoped that by a ready sale of tickets a fair sum will have been netted.

TWO YEARS OLD

RIALTO, BLACKBURN, CELEBRATES

The Rialto Cinema, Blackburn, has celebrated its second birthday by admitting free to matinées old age pensioners of 70 or over, who simply produce their pension books to secure admittance. Members of the Limbless Ex-Servicemen's Association have also been invited to see the show, together with Old Contemptibles' Association and children.

This consideration on the part of Mr. J. H. Pilkington, the manager, has been gratefully appreciated.

ROYAL FILM OF 1905

SHOWN TO THE PRINCE AT SHEFFIELD

An interesting feature of the visit of the Prince of Wales to South Yorkshire last week-end was the screening of a film taken in 1905. This depicted the Royal visit to Sheffield in 1905 of King Edward and Queen Alexandra. The film was shot by the late Frank Mottershaw, of Sheffield, one of the earliest and best-known pioneers of the Industry.

From a photographic point of view the film is in excellent condition, but an old type of projector had to be used for the screening, which took place at the Masbro' Welfare Hall, Rotherham, on Thursday. The Prince of Wales followed the incidents portrayed with great interest. Another film showed the Rotherham unemployed converting a piece of waste land into a bowling green.

They were screened by Harry Mottershaw, a son of the late Frank Mottershaw, and the present head of Sheffield Photo Co., Ltd., the company formed by his father.

BRUM'S SNOOKER CHAMPION

BENEVOLENT FUND PROFITS FROM ANNUAL TOURNAMENT

The Birmingham Trade Snooker Tournament has been won by F. T. Shaw, a staff worker at the New Palladium Kinema, Hockley. In the final, played at the Wellington Inn, Bristol Street, on December 15, he defeated J. Dean, a member of the firm of Thompson and Dean, Ltd., theatre furnishers, by 57 points.

Bernard Cresswell distributed the prizes, handing the snooker trophy and a cut-glass bowl to the winner and a cut-glass vase to the runner-up.

B. W. Withers (Broadway Kinema, Bristol Street) and Leslie Taff (organist at Gaumont Palace, Birmingham), who reached the semi-final stage of the tournament, were presented with cues.

J. Bryant (Grove Kinema, Dudley Road, Birmingham), the 1932 winner, received a replica of the cup and took part, with this year's champion, in an exhibition match.

W. L. Grice, the popular secretary of the sports committee, announced that the tournament attracted 74 competitors and had realised a profit of £17 17s. for the Birmingham and Midland Trade Benevolent Fund.

A staff dance is being organised under the auspices of the Birmingham and Midland Cinema Trades Benevolent Fund to take place on a Friday evening in February. The venue is to be the West End Dance Hall and tickets are priced at 3s. each and are obtainable from L. Grice at Messrs. Langrish and Co.'s Birmingham offices, John Bright Street.

As a result of the recent annual carnival and dance, the Birmingham and Midland Cinema Trades Benevolent Fund has benefited to the extent of £40.

SUNDAY "KINE." FOOTBALL RESULTS, DECEMBER 17

Empire 3 v. Gaumont, Streatham, 3; Astoria, Finsbury Park, 1 v. Astoria, Charing Cross, 5; New Cross 4 v. Orpheum 1; Kit-cat 0 v. Regal, Kingston, 1.

League Positions to Date

	Pd.	W.	L.	D.	Goals. F.	A.	Pts.
Broadway, New Cross	10	7	3	0	37	12	14
Orpheum	9	6	2	1	23	9	13
Regal, Marble Arch	8	5	1	2	25	9	12
Astoria, Charing Cross	8	5	2	1	23	12	11
Empire, Leicester Sq.	10	5	4	1	30	29	11
Astoria, Finsbury Pk.	10	5	5	0	20	24	10
Palais, Wimbledon	9	4	4	1	23	19	9
Palladium	8	2	4	2	23	20	6
Regal, Kingston	7	3	4	0	18	14	6
Gaumont, Streatham	9	1	6	2	15	29	4
Kit-Cat	10	1	9	0	9	58	2

A spectacular torchlight procession in THE QUEEN (B. & D.) starring Anna Neagle and Fernand Gravey

A.B.P.C. OFFER TO B.I.F. SHAREHOLDERS

Exchange of Shares

Underwriters Take 75 % of B. and D. Issue

By Our City Editor

A FURTHER consolidation of B.I.P. and A.B.C. interests is announced by the directors of the British Instructional Films (Proprietors), Ltd., who have been advised that they will receive from Associated British Picture Corporation, Ltd. (formerly British International Pictures, Ltd.), an offer to all shareholders of B.I.F. of an exchange of shares, particulars of which have been forwarded to all shareholders.

The official announcement is now made regarding the offer to British Instructional Films (Proprietors), Ltd., of an exchange of shares. The offer is on the following basis:

1. For every 10 Ordinary shares of 10s. each in British Instructional Films (Proprietors), one 6 per cent. First Cumulative Preference share of £1 fully paid in Associated British Picture Corporation, Ltd.

2. For every 100 Deferred shares of 1s. each one 6 per cent. Preference share.

3. A.B.P.C. reserve the right to withdraw the offer in the event of its not having been accepted by at least 90 per cent. of the shareholders by January 31, 1934.

The annual report of British Instructional Films (Proprietors), Ltd., discloses that operations for the year to May 31 last have resulted in a loss of £5,749.

British Instructional Films, Ltd., a wholly owned subsidiary with a capital of £7,602 issued, has increased its debit balance from £58,028 to £60,819. This amount has been provided for in the balance sheet of the Proprietor company by writing it off from the sum of £75,875 which has been advanced by the Proprietor company to the Film company on current account.

In both cases the auditors do not give a clean report. In the case of the Proprietors company it is pointed out that no provision has been made since May, 1931, for depreciation of plant, machinery, sound recording apparatus and other equipment, while in the case of the Film company the report is given subject to the value of productions and stocks on hand. In the Proprietor company report the item in question stands in the balance sheet at £41,123, while in the Film company's balance sheet. Productions and stocks on hand amount to £32,658.

The sixth annual meeting of British Instructional Films (Proprietors), Ltd., will be held at 30-31, Golden Square, London, W.1, on Friday, December 22, at 11.30 a.m.

A.T.P. Loss

Associated Talking Pictures, Ltd., reports a net loss of £1,448 for the year to June 30 last, compared with a loss of £51,158 in the previous year. The latest loss, although much smaller, makes the total debit balance to be carried forward up to £108,567.

The directors, however, report that complete independence of operation has been effected during the year under review. The company now controls the whole of the share capital of Associated British Film Distributors, Ltd., which will distribute the company's productions in the United Kingdom. It is anticipated that this consolidation of interests will improve the group's prospects.

B. and D. Issue

Underwriters of the issue of 425,220 shares of £1 each at par which was made on behalf of British and Dominions Film Corporation, Ltd., by the British Shareholders' Trust, Ltd., were left with 75 per cent. of their commitments.

Dealings are taking place in the new shares on the basis of 16s. 6d.-17s. 6d. for the fully paid and on the basis of 4s. to 5s. for the shares on which 7s. 6d. is paid up.

In October last this company decided to reduce and reorganise its capital, and following the successful conclusion of this operation made the further issue of shares for an extension of its activities, and reducing its liabilities.

Moss Empires

Directors of Moss Empires', Ltd., have again decided to defer payment of dividend on the company's £478,785 of 5 per cent. cumulative preference share capital. Dividend on this capital is now in arrears since December 31, 1931.

No Dividend

Shareholders of the Palace Picture House (Bolton), Ltd., held their thirteenth annual meeting at the registered office, 17, North John Street, Liverpool, on Friday, December 15. The report of the directors states that owing to continued depression they cannot recommend payment of a dividend.

Very little information is given in the printed balance-sheet. It appears that the profit on the past year's working amounted to £64 19s. 8d., presumably after the payment of directors' fees, etc.

The subscribed capital of this company is £12,254, and leasehold land and buildings are stated at cost value as per last account at £10,620. Five per cent. has been written off for furniture and fittings, which are now valued at £860 19s. 6d. The talking films equipment lease and installation is stated at £1,925. This company has an overdraft at the bank of £984, being secured by mortgage on the company's property.

B. and D. New Shares

Now that the first stage of the issue by British and Dominions Films has been completed there is yet another revision in shares quoted on the market. These are now new £1 Ordinary shares, 7s. 6d. paid, and following the announcement that the underwriters were left with 75 per cent. of the issue the shares soon slumped to a discount. At the close on Tuesday the shares were quoted at 6s.

There was certainly a greater interest taken in the kinema share market last week, providing a better tendency throughout, although there were several declines.

With the latest development in the affairs of British Instructional Films (Proprietors), Ltd., an offer of exchange into shares in A.B.P.C., shareholders in the former concern became more optimistic and the shares were in demand. These rose 4½d. to 1s. 6d. during the past week.

The greatly reduced profits announced in the report of Stoll Theatres Corporation had no effect on the market value of the shares, which remained at the previous quotation of 3s. Evidently the market considers that the shares are even now not overvalued.

There was a firm tendency in Gaumont-British issues, but the Debentures declined by 2/8s. 6d. to £95½. General Theatres Debentures, however, were strong at £94½, although the Preference were dull.

Baird Television shares again declined, the Preferred Ordinary at 1s. 3d., falling 3d., and the Deferred Ordinary at 1s. 7½d., showing a fall of 6d. Madame Tussauds issues were also a poor market, particularly the Debentures, which depreciated £2 to £98½. Moss Empires issues were also lower, and little change took place in P. C. T. shares.

British Amalgamated Theatres, Ltd., which owns Daly's Theatre, and is associated with United Picture Theatres, Ltd., reports a net profit of £5,207 for the year to September last, compared with a loss of £11,627 sustained in the previous year.

The latest results reduce the debit balance to £13,556. The company was formed in 1929, and has not yet paid a dividend. On September 19th last sinking fund payment on its 7 per cent. First Mortgage Debenture Stock was postponed.

NEW COMPANIES

British Provincial and General Films, Ltd.—Private company. Registered December 7. Capital, £1,000 in £1 shares. Objects: To acquire, exploit and give effect to the rights of advertising by means of kinematograph films or otherwise at theatres, kinemas and other places of entertainment, to establish companies and associations, etc. The subscribers (each with one share) are:—Edward W. Horder, film producer, and Ernest Partridge, advertising contractor. Qualification: £1. Remuneration (except managing director): £10 per annum. Registered office: 32, Shaftesbury Avenue, W.1.

Kine.-Technic Services, Ltd.—Private company. Registered December 7. Capital, £750 in £1 shares. Objects: To acquire the business of motion picture engineering specialists carried on by Cecil M. Hesse, Robert H. Hollyman and Cecil G. Prowse as "Kine.-Technic Services" at 6, Brook Mews North, Lancaster Gate, W.2, and to carry on the business of manufacturers, importers and exporters of all kinds of gramophones, etc., television, kinematograph and electrical apparatus, etc. The permanent directors are:—Cecil M. Hesse, Robert H. Hollyman and Cecil G. Prowse. Solicitors: H. Beuno de Mesquita, 47, Albemarle Street, Piccadilly, W.1. Registered office: 6, Brook Mews North, Lancaster Gate, W.2.

Cinemas (Leeds and Bolton), Ltd.—Private company. Registered December 8. Capital, £12,000 in £1 shares. Objects: To carry on the business of kinematograph, talking picture, opera house and theatre proprietors, etc. The permanent directors are:—Wm. Firth, Robert S. Dawes, David G. Bliss, John Lambert and James Milner. Qualification of permanent directors: 500 ordinary shares. Remuneration: As fixed by the company. Solicitors: J. H. Milner and Son, 34-5, Norfolk Street, W.C.2.

Regal (Dewsbury), Ltd.—Private company. Registered December 8. Capital, £5,000 in £1 shares. Objects: To carry on the business of proprietors, lessees and managers of kinematograph theatres, etc. Louis Morris is permanent managing director. Qualification: 500 shares. Remuneration: £150 each per annum (chairman £200). Solicitors: Billinghurst, Wood and Pope, 7, Bucklersbury, E.C.4.

Greater British Cinemas, Ltd.—Private company. Registered December 9. Capital, £500 in £1 shares. Objects: To construct and maintain kinemas, etc. The directors are:—Alfred Freeman, kinema proprietor and Marie Freeman, both of 81, Holden Road, N.12. Solicitor: A. Conway, 93a, Albion Street, Leeds. Registered office: 93a, Albion Street, Leeds.

Jackatoon Film Co., Ltd.—Private company. Registered December 4. Capital, £500 in £1 shares. Objects: To acquire the business of a producer and manufacturer of kinematograph films carried on by W. J. Jackson at 17, Dalton Square, Lancaster, as the "Jackatoon Talking Film Co.," together with the right to use a secret process for the manufacture of "Jackatoon" kinematograph films and all other photographic sound recording and animation processes covered by the "Jackatoon System." The permanent directors are:—William T. Jackson, artist and kinematographer (managing director), William Jackson and Mrs. Mary T. Jackson, all of Cross Hill, Torrisholme, near Morecambe. Qualification: £10. Solicitors: Holden and Wilsons, Lancaster.

J. Lennox and Co., Ltd.—Private company. Registered December 6. Capital, £100 in £1 shares. Objects: To carry on the business of manufacturers and suppliers of and dealers in cameras, kinematograph and photographic instruments, etc. The directors are:—Joseph Lennox, Dunston Hill, Gateshead, and Elizabeth Dobinson, 3, Whickham Avenue, Dunston, Gateshead. Qualification: 10 shares. Remuneration: As fixed by the company.

Gravesend Majestic Theatres Co., Ltd.—Private company. Registered December 6. Capital, £2,000 in 1s. shares. Objects: To carry on the business of proprietors, lessees, licencees, tenants and managers of kinemas, theatres, etc. The first directors are to be appointed by the subscribers and shall be permanent. Remuneration: £100 each per annum (chairman £50 extra). Solicitors: Kenneth Brown, Baker, Baker, Essex House, Essex Street, W.C.2.

SHARE MOVEMENTS

	Last week.	This week	Movement.
A.B.C. 7½% Pref.	15 9	15 6	—/3
Assoc. Brit. Pict. Corp. 5/- Ord.	3 3	3 3	—
" " " 6% Pref.	15 3	15 3	—
A.P.P.H. Ord.	25 6	25 6	—
Assoc. Talk. Pic. Ord. 5/-	- 4½*	- 4½*	—
Baird Televis. 10% Prefd. Ord. 5/-	1 6	1/3	-/3
Baird Televis. Defd. Ord. 5/-	2 1½	1 7½	-/6
Blackpool Tower Ord. £1	65/-	65/-	—
Brit. & Dom. New £1 (7 6 pd.)	—	6/-	—
" In. Films (Props.) 10/- Ord.	1 1½	1 6	+/4½
" Lion Pref. Ord.	1 3	1 3	—
" " Def. 4d.	-/1½	-/1½	—
Gains. Pic. Ord. 10/- pd.	10/-	9 3	—/9
Gaumont-British Ord. 10/-	15/-	15/-	—
" " "A" Ord.	7 1½	7/-	—/1½
" " 5½ % 1st Pref.	19 10½	20/-	+/1½
" " 4½% New Debs.	£97½	£95½	—2/6
General Thea. Pref.	10 3	10/-	—/3
" " 6½% 1st Mort. Deb.	£93½	£94½	+2s
Ldn & South Super Cin. 2/- Ord.	- 5	- 5	—
Mdme Tussauds 1/- Def.	1 6	1 4½	—/1
" " £1 Pref. Ord.	20 9	20 7½	—/1
" " 5% 1st Mort. Deb.	£100½	£98½	—£2
Moss' Empires £1 Ord.	10 6	10/-	—/6
" " £1 Cum. Pref.	10 7½	10 3	—4½
" " 6% Deb.	£100	£100	—
" " 4% Perp. Deb.	£67½	£67½	—
P.C.T. Ord. 10/-	20/-	20/-	—
" 7½% Pfg. Pf. Ord.	24/3	24/-	—/3
" Cum "A" Pref. £1	27/-	27/-	—
" " "B" "	26/-	26/-	—
" Const. 7% Pref.	23 1½	23/4½	+/3
Stoll P.T. Corp.	3/-	3/-	—
United P. Thea. 10% Pref. Ord.	-/4½	-/4½	—
" " " 7% 1st Mort. Deb.	£83½	£83½	—

£1 Shares unless otherwise stated. *Nominal.

NAMES IN THE NEWS

A Record of Men and Movements

Bristol News Theatre Manager—J. Whale Returns Home—W. Milne Changes His Headquarters—F. Hood's New Post

S. G. Cadogan, who has been appointed manager of the news theatre which is opening in Bristol on Boxing Day, comes from the Gaumont Palace, Birmingham. A native of Cardiff, he was for some years in the shipping business before coming into films. He has spent about two years in the kinema Industry, chiefly in London and Birmingham for Gaumont-British.

S. G. CADOGAN

The most recent, and the youngest, arrival in the film colony of Bristol is **Ann Scott-Buccleuch**, the little daughter of Mr. and Mrs. Scott-Buccleuch, who was born on December 11. Mr. Scott-Buccleuch is the popular manager of the Bristol Empire, and to him and his wife I add my congratulations to the many they have already received from their hosts of friends in the Industry.

The management of the Central, Blackfords, Cannock, has been taken over by **Charles Bowden**, from Walter Ford. Charles was at one period associated with the Walturdaw Co. in Birmingham, and later with W. A. Webb and Co. It is interesting to note that he was previously in the managerial chair of the Central when the house was under other ownership.

Christmas Reunion

Dudley, during the Christmas recess, is to have one of her famous sons return home for the Yuletide reunion in none other than the now-famous **James Whale**, the producer of "Frankenstein," "The Old Dark House," etc., and one of Hollywood's most highly paid directors.

A graduate of the Birmingham Repertory Theatre, Mr. Whale made a number of stage appearances prior to his entry into the field of film producing. Mr. and Mrs. Whale, Senr., who reside in Park Hill Road, Dudley, both of whom have attained the ripe old age of 78, have not seen their son James for over a year, so that the Christmas reunion will be to them a great occasion.

Everyone will be glad to learn that **Pat Collins**, the well-known showman and alderman and ex-M.P. for the Walsall division, who has been lying seriously ill at his home in Bloxwich for some time, has so far recovered in health that he was able to take his seat on the Walsall Town Council at their meeting on Monday last.

His friends in the Trade will be pleased to know that **Frank Prior**, of the Croydon Hippodrome, is now back in command after his illness. To use his expression, "The ship is now under way, and I am on the bridge." He wishes, through the *Kine.*, to thank his correspondents for their kind expressions during his illness.

B. W. Wilson, who has the management of the Uppingham Kinema, Rutland, has taken over the control of a theatre in Corby, Northants, where he will, after slight alterations to the house, open in two weeks' time. The area is a growing one and the prospects are good.

Birkenhead Transfer

The kinematograph and music licences of the Palladium Kinema, Birkenhead, have been transferred from **William Sharratt**, the present holder, who has resigned, to Bernard Harvey Bagnall. Mr. Bagnall has been in the employ of the Cheshire Picture Halls, Ltd., for a number of years, and during the past two years has been assistant manager of the New Ferry Lyceum. He has also held managerial positions in other kinemas in Birkenhead.

Mrs. Forward, who has been cashier at the Magdalen Road house for 17 years, has now retired, and last week was presented by E. J. Protheroe, the general manager, on behalf of Charles Thurston and Sons, proprietors, the entire staff and friends, with a gold wristlet watch, suitably inscribed. Mrs. Forward briefly expressed her gratitude for the gift and her regrets at leaving.

With the opening of the New Playhouse at Perth, the Highland Cinema Co., Ltd., now controls no fewer than twelve picture houses in Scotland—from Wick to Paisley. This increase has made it advisable for **W. D. Milne**, who has been appointed circuit supervisor of the company, to operate from Perth instead of Inverness, as hitherto.

Mr. Milne, who is only 31 years of age, is a native of Aberdeen, and was lessee of a picture house in Fife until he sold out his interests there in order to join the Highland Cinema Co.

Mr. Milne is succeeded at Inverness by **Jas. Ritchie**, of Montrose.

Cardiff's Young Manager

One of the youngest managers in the country, **Frederick F. Davis** has just taken over the New Theatre, Cardiff, in succession to Stanley Mills. The theatre is closed this week preparatory to the staging of the Christmas pantomime, "Cinderella."

It is perhaps not so widely known that **Leon Salberg** has many kinema associations in the Midlands, in addition to the Alexandra Theatre, Birmingham, which has won no little fame for its exceedingly long runs of the annual pantomime. His wide interests in the film world are being added to by the addition of the Picture House, Stratford-on-Avon, and a further project, the Rock Cinema, in Alum Rock Road, Birmingham, which is scheduled to open next month. He also sponsored a chain of theatres in Birmingham under the title of Cinema Proprietors, now a subsidiary company of Associated British Cinemas, in which he still retains an interest.

Associated British Film Distributors have appointed **A. de Sollo** as a London representative. Mr. de Sollo is well known in renting circles, having been associated with Warner Bros.' sales force for a considerable time.

Reg Rea's Return

The announcement in these columns last week that **Reg. Rea** is returning to Sheffield to make the Albert Hall his headquarters as publicity chief has been hailed with delight by his many friends at Sheffield. During the years he managed the Albert Hall, Mr. Rea was one of the most popular personalities in Sheffield. His friends also wish him every success in his new sphere.

Frank Bradley, formerly assistant manager at the Gaumont Palace, Wolverhampton, has been appointed assistant manager at the Albert Hall, Sheffield, another kinema belonging to Gaumont-British.

F. Hood, "Freddy," as he is known to his intimate friends, has been appointed to the managerial chair of the Rock Cinema, which is scheduled to open in mid-January. Mr. Hood, prior to his present appointment, was in charge of the Newtown Palace Theatre, Newtown Row, Birmingham, and was previously in control of the Metropole Theatre at Snow Hill. He is well known and popular to a wide circle of friends in the exhibiting Trade generally, and in Birmingham in particular.

Columbia Appointment

London exhibitors will welcome the appointment of **Jack Phillips**, who has been associated for nearly 22 years with Ideal, as Columbia representative for the East and North London areas. It was in February, 1912, that Mr. Phillips first entered the Gerrard Street offices of the old Ideal Film Renting Co., Ltd., under A. M. Kay. In less than a year he was appointed representative for South Wales. Subsequently, he opened and controlled very successfully the branch offices in Cardiff for South Wales and the West of England.

War service intervened—he distinguished himself in this, and was commissioned on the battlefield as a reward—and on demobilisation he rejoined Ideal Films, Ltd., this time as London salesman, very soon afterwards being promoted assistant London manager and special representative. In this capacity, Jack has been an exceedingly popular figure in the Trade. His completion of 21 years' very successful service with Ideal Films coincided with his appointment as circuit manager for Gaumont Ideal, Ltd., a position he has recently vacated consequent upon the formation of Gaumont-British Distributors, Ltd.

J. E. Davies has been appointed advertising manager of the British Lion Film Corporation, in succession to G. Mowforth. Mr. Davies has previously been in the publicity department of Universal Pictures.

MONITOR.

Obituary

PASSING OF J. FROST

A BOURNEMOUTH VETERAN

One of Bournemouth's most esteemed personalities passed away on Friday in Coun. John Frost, chairman of directors of Bournemouth Electric Theatre. The deceased gentleman had been actively associated with the success of this well-known theatre for many years. He had, however, been in failing health for some time, and tendered his resignation on the Bournemouth Town Council, but his colleagues would not permit this. For a considerable time he had also held the position of chairman of the town's publicity committee.

Although over 60 years of age he was one of the first to volunteer for active service at the outbreak of war and, as a regimental sergeant major, served with the Hertfordshire Yeomanry in Gallipoli, and saw service throughout the war.

The funeral took place at Bournemouth on Monday, but at his own wish this was of a very quiet character.

DEATH OF W. G. R. SPRAGUE

Well-known Theatre Architect

We regret to announce the death of W. G. R. Sprague, a well-known theatre architect. Mr. Sprague, who was in his 69th year, was a member of the firm of Sprague and Burton, and has planned a number of West End theatres. Among them was the Ambassadors, St. Martin's, the Aldwych, Wyndham's, the Globe, the New, the Queen's and the Strand.

He was the first architect to do away with the columns supporting the circle.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Alice in Wonderland (Paramount)—American.	81 min. (U)	Charlotte Henry and all star cast.	Ingenious and fascinating picturisation of Lewis Carroll's fantasy. Technical work and camera work brilliant. Interpretation by all star cast clever, the spirit of the book being exceedingly well preserved.	Excellent seasonal novelty, particularly for children, with box-office angles in title and cast.
*Aunt Sally (G.-B. Dis.)—British.	83 min. (U)	Cicely Courtneidge, Sam Hardy, Billy Milton.	Great performance by star in a lively gangster comedy drama with lavish musical backgrounds. Good story, bright gags, catchy tunes, and excellent fooling.	Excellent light entertainment, a real box-office attraction for young and old alike.
Before Midnight (Columbia)—American.	60 min. (A)	Ralph Bellamy, June Collyer, Claude Gillingwater.	Murder mystery drama, an exciting, satisfying piece of fiction, put over by a strong cast. Good thrills and resourceful treatment.	Capital supporting feature for the masses. Hardly suitable for children.
Broken Dreams (Pathe)—American.	67 min. (A)	Buster Phelps, Randolph Scott, Martha Sleeper.	Tender, emotional drama, which finds clear and delightful expression through the clever acting of juvenile stars. Story good, detail humorous and human, and treatment understanding.	Very good popular booking. Hardly suitable for juveniles.
Carnival Lady (Pathe)—American.	67 min. (U)	Boots Mallory, Allan Vincent, Donald Kerr.	Simple, popular, romantic drama, with good thrills, and fascinating funfair backgrounds. Side issues entertaining, romance strong, and production qualities adequate.	Sound two-feature entertainment for the masses. Safe for children.
*Constant Nymph, The (G.-B. Dis.)—British.	95 min. (A)	Victoria Hopper, Brian Aherne, Lyn Harding.	Tender, accurate picturisation of Margaret Kennedy's great novel interpreted by a good cast and unfolded in authentic locations. Appealing romantic interest, quiet humour, and delightful atmosphere.	Very good booking, particularly for high-class and feminine patrons. Title box office, but unsuitable for children.
Dancing Lady (M-G-M)—American.	91 min. (A)	Joan Crawford, Clark Gable, Franchot Tone.	Spectacular back-stage romantic drama, with a fascinating triangle theme. Characterisation excellent, treatment delicate, staging magnificent and tunes ear-tickling.	Outstanding entertainment for all classes. A box office certainty. Unsuitable for children.
*Eyes of Fate (Universal)—British.	60 min. (A)	Allan H. Jeayes, Nellie Bowman, O. B. Clarence.	Domestic drama, an essay in the supernatural which misses the point of the story and degenerates into sordid, unsatisfying melodrama. Cast ordinary, production meagre.	Quota proposition for uncritical audiences
House on 56th Street, The (Warner)—American.	68 min. (A)	Kay Francis, Ricardo Cortez, Gene Raymond.	Colourful biographical drama, a human picture which covers two important eras. Backgrounds fascinating, story popular, and interpretation clever.	Good average booking, with strong feminine appeal and powerful star angles. Unsuitable for children.
In the Money (G.-B. Dis.)—American.	68 min. (U)	Lois Wilson, Warren Hymer, Skeets Gallagher.	Homely domestic comedy, with a bright story and a smooth succession of laughable situations. Characterisation good, and production qualities adequate.	Good average two-feature programme booking. Particularly suitable for children.
Jimmy and Sally (Fox)—American.	69 min. (U)	James Dunn, Claire Trevor.	Amusing situations and two or three good tunes in a human comedy with a romantic flavour.	Good general booking. Safe for youngsters.
Master of Men (Columbia)—American.	70 min. (U)	Jack Holt, Fay Wray, Walter Connolly.	Industrial drama, constructed on familiar but popular lines. Strong situations, good atmosphere, pleasing romantic interest, and slick development.	Very good popular entertainment, with stars that matter. Harmless for juveniles.
*On Secret Service (Wardour)—British.	89 min. (U)	Greta Nissen, Carl Ludwig Diehl, Esme Percy.	Espionage melodrama, authentic in detail and strongly interpreted by an international cast. Excellent war sequences, sound emotional interest, and good thrills.	Very good popular booking. Should appeal to juveniles.
*Taking Ways (Universal)—British.	40 min. (A)	Leonard Morris	Music hall song and dance turns attached to crook story. Humour somewhat limited in scope and slow moving. Fairly well acted.	Modest light quota proposition. Harmless, but unlikely to appeal to juveniles.
*This Acting Business (Warner)—British.	65 min. (U)	Wendy Barrie, Hugh Williams.	Light drama of trials of young married couple both on stage. Quite amusing and well put over.	Useful quota supporting feature. Not specially attractive to children.
*Two Minutes' Silence (Universal)—British.	75 min. (A)	Marie Lorraine, Frank Leighton.	Anti-war story theme based on reminiscences on Armistice Day. Episodes poorly presented and unconvincing.	Strictly quota booking. Useless for children.
*Whither Germany (B. and N.)—British.	38 min. (no certificate)	———	Interest picture, a shrewd commentary on pre- and post-war conditions in Germany, linked together by arresting motives. The Hitler element restricts market to better-class and specialised halls.	Novelty proposition for discerning audiences. Of no interest to juveniles.
World Changes, The (Warner)—American.	91 min. (A)	Paul Muni, Mary Astor, Aline McMahon.	Brilliant performance by Paul Muni in a spectacular panoramic drama, covering a lifetime. Story good, situations arresting, moral clear, and human interest powerful. Detail and atmosphere flawless.	Excellent general booking. Juvenile appeal negligible.

* A British Picture.

REVIEWS FOR SHOWMEN

Before Midnight

Columbia. American (A). Directed by Lambert Hillyer. Featuring Ralph Bellamy, June Collyer and Claude Gillingwater. 5,400 feet. Release date not fixed.

MURDER mystery melodrama, an exciting piece of fiction, handled with a dexterity that leads to good suspense. Suspicion is diverted from one character to another with such rapidity that it is impossible to name the culprit definitely at any stage in the development; the ending comes as a highly dramatic surprise, and the atmosphere has the essential suggestion of eeriness.

The acting, too, is good, helping to make possible the plausible presentation of the fantastic theme. This picture is not a first feature, but is a rattling good second for the masses.

Story.—Arnold, a wealthy man living in an isolated house with his secretary, Fry, and his ward, Janet, is superstitious and believes that his violent end is imminent. In order to safeguard himself he employs Trent, a police officer to act as bodyguard, but this does not prevent him from being mysteriously murdered in the presence of them all.

All members of the household are suspect, and Trent, in the course of his investigation, finds that Fry is really Arnold, having persuaded his secretary to change places with him, and that he killed the bogus Arnold in order to conceal a skeleton in the family cupboard which would have reflected unpleasantly on Janet.

Acting. Ralph Bellamy plays Trent with confidence and conviction, Claude Gillingwater is very good as Fry, alias Arnold, June Collyer is adequate as Janet, and the supporting players act sufficiently well to divert suspicion.

Production.—This picture approaches the conventional but popular eerie house mystery thriller from new angles and disentangles the exciting threads with good showmanship. The ending is always in doubt, and when it does come it has the merit of real surprise.

The acting is carried out with all the seriousness of straight drama, and the presentation is swift and competent. There is no forced love interest or silly humour, the film being content to score on its own valuable merits as an out-and-out thriller.

Settings and Photography.—Although the action is mainly confined to the one house, movement is adequate, and lighting and photography are effective.

Points of Appeal.—Exciting story, convincing interpretation, good thrills, and straightforward treatment.

Master of Men

Columbia. American (U). Directed by Lambert Hillyer. Featuring Jack Holt, Fay Wray and Walter Connolly. 6,320 feet. Release date not fixed.

INDUSTRIAL drama, a picture which presents a popular theme in a new and realistic guise, with strong and natural characterisation, and authentic backgrounds.

The story is a trifle theatrical, but such is the neatness and vigour of its construction, and the smooth slickness of the development, that the swift succession of arresting situations carry both heart interest and punch. Here is very good screen entertainment, cunningly designed for the majority, with stars who never fail at the box-office.

Story.—Buck Garrett, foreman in a steel works, rises by sheer force of character to gain control of the firm. He marries Kay Walling, daughter of the president, whose position he usurps, but his mad lust for power and money soon results in unhappiness for the neglected Kay, and distress for many of his old fellow-workers. In order to bring him to his senses, Kay, in desperation, causes his financial eclipse, and the lesson has the desired effect.

Acting.—Jack Holt makes a manly, virile Buck, admirably suggests the type, and holds the film together by the strength of his personality and the sureness of his touch. Fay Wray wins all the sympathy that is going as Kay, Walter Connolly is excellent as a wily old financier, Buck's benefactor, and Berton Churchill and Theodore Von Eltz are prominent and effective in support.

Production.—This drama, a stern lesson in the dangers of egotism, opens in the boom period following the war, and is timed with an accuracy that gives additional point to the story to end with the financial debacle of 1929.

By fitting the familiar narrative into an exciting period of modern industrial history, new interests are given to the backgrounds, and colour to the shrewd and comprehensive by-play. All the situations are approached from a popular angle, and the conviction and strength vested in the characterisation enables them to register with compelling effect.

Settings and Photography.—The rise and fall of the hero is painted in realistic colours, while the tricks of the wolves of Wall Street are revealed in an illuminating and entertaining manner which promotes good atmosphere.

Points of Appeal.—Popular story, skilful treatment, excellent characterisation by first-class cast, human interest and colourful by-play.

Dancing Lady

M-G-M. American (A). Directed by Robert Z. Leonard. Featuring Joan Crawford, Clark Gable and Franchot Tone. 8,207 feet. Release date not fixed.

SPECTACULAR backstage romantic drama, a picture which goes one better than its popular predecessor, and incorporates in its footage everything the general kinema going public demands. The story is human and modern, the cast is flawless from the stars downwards, and the magnificence of the presentation, particularly the dance ensembles, has to be seen to be believed.

The film is not only great entertainment, but such is the powerful box-office trinity represented by the title, cast and subject that there are no possible fears as to its universal success. Mr. Leo has, indeed, delivered the goods.

Story.—Janie, a dancer, is bailed out of a night court by Tod Newton, a wealthy young man about town, who gets earnestly to work to possess her. Through his influence she gets a part in a forthcoming musical show, but she is unaware that his money is behind it. When she curbs his advances, he offers her marriage, but she accepts only on condition that she and the show flop.

Rather than take the chance, Tod closes it down and throws Patch Gallagher, the producer, and the cast out of work. Gallagher, who loves Janie, and she him, however, determines to put on the show himself, and when Janie learns the truth she joins the cast and makes the show a tremendous success.

Acting.—Joan Crawford, who is a talented dancer as well as a clever actress, does her best work as Janie, and Clark Gable as Gallagher, and Franchot Tone as Tod, both of whom contrast effectively, turn every situation to good account. May Robson, Winnie Lightner and Fred Astaire are good in prominent supporting rôles, and Ted Healy and his Stooges are responsible for the lively comedy relief.

Production.—This backstage romantic drama differs little from its predecessors fundamentally, but it has that essential something that the others all too frequently lack, a touch of class. The angle from which the popular story is approached is a trifle sophisticated, yet very human, the characterisation is lifelike and gives point to the theme, and the smooth development is punctuated by many delightful touches.

The skill of the players and the producers and the brilliance of the technical work enable the obvious to be avoided, and the ending is as satisfactory as it is memorable in its dazzling showmanship.

Settings and Photography.—The backstage detail is obviously authentic, the romantic interludes are set in delightful surroundings, while the brilliant dance ensembles, featuring Joan Crawford and Fred Astaire, are connected with captivating ingenuity. The score contains many catchy tunes, and the camera work shows real imagination.

Points of Appeal.—Popular subject, human, intriguing story, excellent presentation, appealing sex interest, bright humour, glamorous and intoxicating dance ensembles, and box-office title and star.

Two Minutes' Silence

Universal (MacDonagh). British (A). Directed by Paulette MacDonagh. Featuring Marie Lorraine, Ethel Gabriel and Frank Leighton. 5,736 feet. Release date not fixed.

AN anti-war film as shown in the remembered experiences of four people who are observing Armistice Day. Unfortunately the war episodes are too stilted and unnatural to be convincing. While the idea that war is a disaster is impressed on one by the dialogue, the actions of the characters are too artificial to emphasise the impression.

A strictly limited appeal for quota purposes.

Story.—A general, his children's governess, his butler and his charwoman re-live their war-time experiences during the Two Minutes' Silence. The general recalls how his two subalterns became respectively blind and lost their nerve in the firing line. Denise, the governess, remembers facing her lover, a returned soldier, in a French convent with the fact that she has a child by an enemy officer. The charwoman sees again the telegram announcing the death of her son, while the butler re-lives post-war nights spent on the Embankment.

Acting.—The cast list does not assign any particular rôle to those mentioned in it. All the artistes are adequate. Cockney supporting types are well rendered, as are the French curé, the charwoman, and the soldier.

Production.—There have been so many good war plays and broadcasts that anything of a similar character which fails to ring true invites criticism.

Neither the officers at the front nor the inmates of the convent talk naturally; they are much too fond of pausing and breaking into anti-war tirades.

Both the observance of the Silence and the humorous Cockney interludes at the front are more in touch with reality. There is also mildly amusing dialogue at times, which is unluckily swamped by too much general talk, particularly in the final scenes dealing with the butler's experiences as a down-and-out.

It strikes one that this episode might easily and without detriment to the film be cut.

Settings and Photography.—Exteriors of Armistice Day celebrations are topical, but interiors and dresses are poor. Dug-out and embankment sets suggest the studio, but trench warfare scenes have more variety. The quality of the copy Trade shown was poor.

Points of Appeal. Confined to a good idea indifferently carried out, and to some of the acting and Cockney humour.

(REVIEWS—continued on page 18)

TOPPING ALL RECORDS *in its 2nd* BIG WEEK AT THE **REGAL** MARBLE ARCH *and* THIS *during slackest period of the year!*

"Popular appeal, as well as the weather, was no doubt responsible for the big audience we found for 'Red Wagon' at the Regal one night in the week. All parts were well patronised, and the picture looks like being in for a run." *"Cinematograph Times."*

"Should have a popular success." *"Daily Telegraph"*

"Will be one of the most popular talking pictures generally released in 1934." *"Daily Mail"*

"A magnificent panorama. I feel in my blood it will be a terrific success." *"Sunday Pictorial"*

"Cavalcade of the countryside—just the tit-bits movie fans are fighting for. Truly an ambitious effort. It is to be seen." *"Sunday Graphic & Sunday News"*

"I found it a most sincere rendering of the novel. Greta Nissen's scene with a cage of tigers is a real thrill. It is a film of English life." *"Daily Herald"*

"Vividly romantic—full of life and colour." *"Evening Standard"*

"Cramme… circus a… enchantr… rama of… 'Red … popula… "It is … audie…

"Cr… with… por…

"I… en…

LONDON RELEASE AUG. 20

RED W…

LADY ELEANO…

THE DY… MOTIO…

BIP PICTURES PRE EMINENT

fine pictures of
avan life—pure
Marvellous pano-
nglish countryside.
will roll into
"Sunday Chronicle"

of film that English
ll like."
"The Observer"

with incident, teeming
t deserves warm sup-
ill undoubtedly get it."
"Sunday Dispatch"

stly and triumphantly
ment."
"Sunday Referee"

"Thrilling, exciting, pathetic, romantic and dramatic incident . . . . A very worth-while proposition for showmen." *"Cinema"*

"For sheer all-round entertainment . . . it would be difficult to imagine a film that the exhibitor could book with more confidence." *"Era"*

"Rich, mobile entertainment. Glows with vitality and glamour, and has all the essentials that assure popular success. Excellent general booking." *"Kine. Weekly"*

"You won't be disappointed in this epic of the circus-cum-countryside." *"Empire News"*

"It recreates realistically the atmosphere of the sawdust—humour, tragedy, and romance—a good all-round show." *"Star"*

"A showman's picture. Millions of people have read Lady Eleanor Smith's novel, and will want to see the story in terms of celluloid. . . . The title has a definite box-office value." *"Daily Film Renter"*

ACON

SMITH'S SAGA OF THE CIRCUS

AMIC FORCE IN
PICTURE PRODUCTION

ANNE BA
RAQUEL TORRE
GRETA NISSEN
directed by
PAUL L STEIN

(Continued from page 15)

Alice in Wonderland

Paramount. American (U). Directed by Norman McLeod. Featuring Charlotte Henry and all star cast. 7,146 *feet. Released December* 22, 1933.

FANTASY, an ingenious production, which brings to life Lewis Carroll's gallery of quaint conceptions and weaves them into a story which, if it does not quite capture that elusive, subtle, sense of the nonsensical that characterised the brilliant book, nevertheless, offers delightful seasonal entertainment of particular appeal to juveniles.

The technical work, particularly the photography, is amazingly clever, and a wealth of talent is represented by the all-star cast. Shrewdly timed for Christmas release, this film, if it is given the exploitation that is its due, should prove an excellent novelty attraction.

Story.—Alice, a child with a vivid imagination, desires to see the land of make-believe, which she is confident exists on the other side of the mirror. She has her wish fulfilled in a dream, and her quaint experiences are reflected in amusing detail, and are woven into a fascinating story.

Acting.—Charlotte Henry looks the part of Alice, and cleverly suggests the youthful combination of timidity and inquisitiveness, but it is the more experienced players, such as Gary Cooper as White Knight; Louise Fazenda as White Queen; W. C. Fields as Humpty Dumpty; Gary Grant as Mock Turtle; Charles Ruggles as March Hare; Edward Everett Horton as Mad Hatter; May Robson as Queen of Hearts; Ned Sparks as Caterpillar; and Jack Oakie as Tweedledum; who give the most intriguing and accurate performances.

Production.—The subconscious connection between the chessmen with which Alice is playing prior to her dream, and the dream itself, the motivating force behind the fantasy, is not too clearly suggested, and her adventures in Wonderland are consequently a trifle lacking in underlying purpose, but the spirit of fantasy and the well-known figures of the author's creative genius with which she mingles, are, nevertheless, established with a devotion to detail that makes the film both fascinating and amusing.

The development is delightfully smooth, music is employed with admirable discretion, and the ending is executed with astonishing cleverness.

Settings and Photography.—Alice's entrance into Wonderland is effective, Wonderland itself faithfully abides by the illustrations that accompany the book, and the characters are built up with satisfying ingenuity, but it is the brilliance of the camera work that makes the picturisation of the colourful and quaint illusion possible and plausible.

Points of Appeal.—Title, great cast, delightful story, brilliant pictorial execution, timely release, and great exploitation angles.

The World Changes

Warner. American (A). Directed by Mervyn Le Roy. Featuring Paul Muni, Mary Astor and Aline MacMahon. 8,219 *feet. Release date not fixed.*

HERE is spectacular panoramic drama at its best, a tale covering four generations, held together by a pivotal character, illustrating the changes which have visited America national and domestic, during the last seventy years. The story is a trifle episodic, but its purpose is nevertheless clearly revealed, and its drama and human interest convey wide appeal.

There is a tendency to exaggerate on the part of the supporting characters, those concerned with the rather theatrical ending, but the brilliant portrayal by Paul Muni who, in a journey from youth to old age, never makes a false step, successfully brings arresting, consistent entertainment to the film and places it well up in the box-office class. Excellent general booking.

Story.—Orin Nordholm, son of hardy pioncers, people of the soil, forsakes the land to enter the cattle business. His foresight and acumen enable him to rise to great power, and he fights the Chicago meat trusts successfully single-handed.

Wealth, however, fails to bring him domestic happiness, and he lives to see his social-climbing wife, Virginia, die a raving lunatic, and his two sons prove utterly worthless. Soul consolation comes to him in the shape of his grandson, who decides to return to the land, the family heritage.

Acting.—Paul Muni contributes an unforgettable performance as Orin. He cleverly captures the psychology of the part, and ages with dignity and conviction, truly a masterpiece of character drawing.

Aline MacMahon is very good as the mother, but her performance is slightly marred by her make-up. She appears to grow younger as her son, Orin, grows older. Donald Cook and Mary Astor, Allan Dinehart, Guy Kibbee, Margaret Lindsay, Allan Mowbray and Gordon Westcott are in support, but have a tendency at times to exaggeration.

Production.—The story covers a most interesting period in American history, and added realism is given to the development by the introduction of well-known personalities of the times. The first half of the story, that devoted to the hero's birth, success and marriage, are the most convincing and dramatic.

Nothing in any way impairs the production's magnificent sweep, and the fullness and richness of its canvas, nor the amazingly accurate performance of Paul Muni. Herein lies the entertainment of exceptional quality and scope.

Settings and Photography.—The period covered by the pioneer days of 1856 to the Wall Street debâcle of 1929 is followed in faithful detail. The hero's triumph over the Chicago trusts results in fine industrial drama, while the atmosphere carries conviction at all times. Lighting and photography are very good.

Points of Appeal.—Magnificent performance by box-office star, fine story, human drama, arresting side-issues, moving sentiment, and colourful, spectacular and faithful presentation.

The House on the 56th Street

Warner. American (A). Directed by Robert Florey. Featuring Kay Francis, Ricardo Cortez and Gene Raymond. 6,222 *feet. Release date not fixed.*

BIOGRAPHICAL drama, a holding story of a woman cruelly handled by fate, which covers two eras, pre- and post-war, and connects them by means of clever theatrical devices. The first half of the film is more convincing than the second, but the colourful handling of the subject and accurate characterisation, nevertheless, result in a smooth succession of strong situations, all of which are marked by the human touch and are addressed with particular clarity to the woman patron.

Good average booking, with strong star values.

Story.—Peggy Martin, a showgirl, leaves her paramour, Linden Fiske, to marry Monte Van Tyle, a wealthy Society youth. Shortly after a daughter is born to her, Fiske, now in ill-health, persuades Peggy to visit him and then threatens suicide. Peggy attempts to stop him, but the revolver goes off, killing him, and she is arrested, tried and sentenced to twenty years' imprisonment for manslaughter.

While she is in prison, Monte is killed on war service, and when she comes out she becomes the partner of Blane, a professional gambler, and runs a gambling room in the very house she once owned. One night Peggy's daughter, Eleanor, visits the room, and in order to teach her a lesson Peggy causes her to lose heavily. Eleanor implores Blane to return her I.O.U.s, and when he refuses she shoots him. Peggy, however, takes the blame without Eleanor being aware of her identity.

Acting.—Kay Francis gives a carefully graduated study as Peggy, ages with dignity and conviction, and, by her personality and artistry, conceals the somewhat theatrical construction of the narrative. Gene Raymond is adequate as Monte, John Halliday is very good as Fiske, and Ricardo Cortez is extremely well cast as Blane.

Production.—Considering the distance covered by the story, the producer has preserved careful continuity and makes good drama of the repetition of history. Kay Francis, by the subtle persuasion of her acting, carries the more poignant situations with easy grace, and strikes the emotional chord with a touch that cannot fail to find response in the woman patron.

The picture, in its entirety, is good theatre, combining sex and mother-love with a careful regard for effect that not only gives the development fascinating momentum, but adds to the strength of the neatly contrived dramatic twists.

Settings and Photography.—The opening scenes, which approximate closely to the gay 'nineties in atmosphere, are convincing, the passing of time is subtly suggested, while the post-war sequences have the true touch of modernity. Lighting and photography are good.

Points of Appeal.—Popular story approached from an effective angle, human interest, clear dramatic sequence, poignant touch, good atmosphere, and convincing characterisation.

Taking Ways

Universal. British (A). Directed by John Baxter. Featuring Leonard Morris and Daisy Crossly. 3,638 *feet. Release date not fixed.*

RATHER a slow comedy, revolving round the theft of a pearl necklace by a crook acting as a dude. Song-and-dance turns in the music-hall style may assist to help it over with the masses. Useful as a quota fill-up.

Story.—"Light-fingered Freddie," posing as a society man, popularises himself in a crooks' den and undertakes to steal a pearl necklet from a jeweller's shop. He does so apparently by hanging the necklet on his dog's tail. The crooks find the pearls are false, whereupon Freddie faces the company with a revolver and makes his getaway with the genuine article in his pocket.

Acting.—Accordion players and vocalists assist the star in the rendering of various inconspicuous songs, including one entitled "Light-fingered Freddie." Johnny Nit puts up a good show as tap dancer, otherwise the histrionic standard is not high.

Production.—John Baxter has very fair story material, of which, however, he has not made the best use. Those accustomed to the slickness of American methods in dealing with the thinnest of plots will find the action slow and dull.

Nevertheless, the various crooks are not badly drawn; one, a plump harridan, is especially true to type, but is seldom given a chance to do anything. The same might be said of the star, whose patter and gags are never properly exploited. Dialogue is weak and often pointless.

Settings and Photography.—Interiors of the crooks' hide-out are apt to be monotonous, but those of the jeweller's shop are better. One shot of the master crook's dog intrigues the audience, after which little more is seen of the animal. Camera work on the whole very fair.

Points of Appeal.—Accordion players' and dancers' performances attached to mild crook story.

Ann Harding is the star of THE RIGHT TO ROMANCE, which tells of the drama and of the love-life of a lady plastic surgeon. Radio will Trade show this picture shortly

On Secret Service

Wardour. British (U). Directed by Arthur Woods. Featuring Greta Nissen, Carl Ludwig Diehl and Esme Percy. 8,100 feet. Release date not fixed.

ESPIONAGE melodrama, a picture which brings vigorous life to a familiar story, based on a clash between love and duty, by presenting it against new, thrilling and authentic scenes of warfare on the Austro-Italian frontier. The capable acting of the strong international cast contributes towards conviction and enables strong drama to be built up with clean precision, while the official detail is accurate. Very good popular booking.

Story.—Marcella, a beautiful Italian spy, falls in love with von Hombergk, a young Austrian officer. When things become dangerous and she is forced to return to Italy, her accomplice casts suspicion on von Hombergk. Von Hombergk is ordered by the authorities to take the gentleman's way out, but he refuses and later joins up in the ranks. When he learns that the authorities are troubled by a leakage of information, he volunteers to go to Italy to discover the identity of the elusive culprit.

He again meets Marcella, and such is her love for him that she puts him before her country and enables him, with the help of an unscrupulous reporter, to fulfil his purpose and re-establish himself. Her action costs her her life.

Acting.—Greta Nissen plays her part well as Marcella, but Carl Ludwig Diehl is much better as von Hombergk. Esme Percy is excellent as the reporter, and the rest of the cast, apart from the fact that their English accents are at times incongruous, are efficient.

Production.—The apparently involved system of espionage, which appears at times to defeat itself, that forms the background of the drama rather complicates the development of the conventional story and makes it a trifle difficult to follow, but there are, nevertheless, a sufficient number of good dramatic situations to keep the interest.

The romantic element is treated with quiet, effective restraint, and gives good contrast to the actual war scenes, which are staged on a spectacular scale. Suspense, too, colours the theme and keeps the audience on the *qui vive*. The film is, in fact, a good example of its type, a popular one, and should have no difficulty in meeting with approbation.

Settings and Photography.—The espionage machinery works convincingly, the civilian sequences are lavish, while the actual war interludes are obviously the real thing. In fact, the atmosphere, one of the film's most important adjuncts, is particularly good.

Points of Appeal.—Good story, painstaking and colourful treatment, spectacular war thrills, capable cast, and sound emotional interest.

Eyes of Fate

Universal. British (A). Featuring Allan H. Jeayes, Nellie Bowman, and O. B. Clarence. 5,400 feet. Release date not fixed.

DOMESTIC drama, an essay in the supernatural, which completely misses the point and subtlety of the clever story from which it is adapted, and dangerously approaches, in the course of its development, the border line of bathos. The situations, which fluctuate alarmingly between the fantastic and the real, are sordid, and the characterisation, with few exceptions, weak.

Story.—Knocker, callous bookmaker, bullies his wife and blackmails the boarders in his house. One day a mysterious stranger, in the shape of Mr. Oliver, arrives, and presents Knocker with that which he would most like, to-morrow's evening paper containing all the winners.

The following day Knocker goes to the races, finds the paper uncanny in its forecasts, and wins a small fortune. In order to avert robbery he registers the money and proceeds home by train. A race gang invades his compartment, and when he reads an account of his own death in the paper he succumbs through shock.

Acting.—Allan Jeayes grossly overacts as Knocker, and Nellie Bowman, Valerie Hobson, Terence De Marney and Faith Bennett fail to etch with conviction typical boarding-house types. The best performances come from May Hallatt, as one of Knocker's victims, and O. B. Clarence, as Oliver.

Production.—The original short story written by Holloway Horn had a clever and thoughtful idea behind it, but the manner in which it has been embellished for screen purposes entirely conceals its purpose. The weird and wondrous workings of the mysterious Mr. Oliver, symbolic of a supernatural visitant, are not clearly suggested, and the story in consequence becomes preposterous.

Settings and Photography.—The domestic stuff is unduly prolonged, but provides a little drama, and the racing sequences are reasonably convincing.

Points of Appeal.—Quota angle and popular racing element.

Jimmy and Sally

Fox. American (U.) Directed by James Tinling. Featuring James Dunn and Claire Trevor. 6,257 feet. Release date not fixed.

AN amusing story with some cheerful tunes which opens in brisk comedy style, but became a little slow when, later, it develops into conventional romance.

Good wise-cracks are quite frequent, and the acting and production generally are good and indicate a very good programme booking.

Story.—Jimmy, the swollen-headed publicist of the Marlowe Meat Packing Corporation, is in love with Sally, his secretary. He engineers a stunt which introduces a circus, and to add to its publicity value he arranges for an elephant to run riot. This involves the firm in heavy damages, and would have meant the sack for Jimmy if Marlowe's mistress, Pola, a cabaret performer, had not stepped in and asked to have him as her special publicity manager.

This association brings about a coolness between Jimmy and Sally. Jimmy's idea of a stunt for Pola is to say she is in love with a famous gangster who does not know it. This brings all the prominent gangsters in town to the café, and both Jimmy and Marlowe are severely handled; Jimmy is fired, and Sally given his place.

Jimmy starts on his own, having quarrelled with Sally, fails, and starts to find life serious. He does manual labour, and returns to find Sally engaged to his rival. However, he uses cave-man methods on her instigation and wins her and a job for himself.

Acting.—James Dunn is good as the fiery, Irish-born publicity agent whose good opinion of himself is sadly shattered. As Sally, Claire Trevor acts well, but is a little hard in appearance and character. Lya Lys is suitably exotic as Pola, and Jed Prouty gives a very good show.

Production.—The picture opens brightly with a cheerful piece of love-making between Jimmy and Sally, and a good song number, "It's the Irish in Me." It proceeds briskly, but tends to tail on into the old, conventional, small-town romance and tends to become wearisome.

The characterisations are, however, good, and detail work sound. The way the gangsters forgather, each thinking he is Pola's unknown thrill, is most amusing.

Settings and Photography.—Settings are appropriate from small flats to office apartments and café settings.

Points of Appeal.—Bright comedy situations, sound and human characterisation, with the element of romance. Tuneful numbers help considerably.

Broken Dreams

Pathé. American (A). Directed by Robert G. Bignola. Featuring Buster Phelps, Randolph Scott and Martha Sleeper. 6,150 feet. Release date not fixed.

TENDER emotional drama, strong in human interest, most of which is amusingly expressed through the natural and clever acting of Buster Phelps, an engaging juvenile.

The supporting characterisation is sound, the staging adequate, and the direction understanding. Very good popular booking, something a little out of the ordinary.

Story.—Robert Morley, a young doctor, is so distressed at the loss of his wife in childbirth that he leaves his baby son to the tender mercies of his uncle and aunt. Six years later he sees his son, Billy, and such is the strength of the paternal instinct that he desires his return.

His uncle and aunt struggle to retain Billy, whom they have learnt to love, but Robert has the law on his side, and takes possession of the boy. His second wife, Martha, is rather jealous of Billy, but Billy is eventually the medium of bringing Martha and Robert closer together.

Acting.—Buster Phelps acts with a cool assurance of an adult, yet is refreshingly free from precocity. It is the charm and naturalness of his acting that amplifies the story and gives it its purpose and wide appeal.

Randolph Scott is a trifle weak as Robert, but Martha Sleeper, Beryl Mercer and Joseph Cawthorne are very good.

Production.—The delicate theme is approached intelligently, and its problems are turned to good dramatic account. The fight of the father for possession of his son, the natural desire of the child's unofficial adopted parents to retain him, and the wife's jealousy of the newcomer into her home, are made the medium of delightful emotional entertainment in which the comedy angle is not neglected.

Settings and Photography.—Staging is unpretentious, but the atmosphere is nevertheless good.

Points of Appeal.—Winning performance of talented juvenile star, good story, real heart interest, refreshing sentiment, pleasing comedy, and delicate treatment.

Carnival Lady

Pathé. American (U). Directed by Howard Higgin. Featuring Boots Mallory, Allen Vincent and Donald Kerr. 6,080 feet. Release date not fixed.

SIMPLE romantic drama, a piece of kindly but vigorous artifice, played against all the colourful paraphernalia of the travelling fun-fair. The straightforward story allows for the introduction of popular romance, comedy and thrills, and the ending is neat and exciting. The film makes an honest bid for average two-feature honours.

Story.—Tom Warren, a Society youth, loses his fortune in a bank crash and decides to join a travelling fun-fair. He substitutes for Jim Ryan, a high diver, suffering from injuries, and forms a firm friendship with two good-hearted itinerants, Dick and Harry.

In the process of time he and Penny, a showgirl, fall in love, but when his former friends offer him a big job she feels that she will hinder his advancement and tries to make him think that she is in love with Ryan. Ryan takes advantage of the situation, and Dick accidentally kills him while protecting Penny. Tom then takes Ryan's place for the act and gives the impression that he has been mortally injured. The ruse works, and romance visits the ending.

Acting.—Boots Mallory is physically equipped for the rôle of Penny, but her acting ability is strictly limited, and Allen Vincent, although a sincere actor, hardly suggests the robust, death-defying diver.

Production.—This is a pleasant piece of artless fiction, dressed up to appeal to the masses. The early development is strictly conventional, but the ending is really cleverly executed and has the merit of good, thrilling showmanship. The film, in its entirety, is adequately equipped for average programme requirements and, in its true capacity, should find a ready market.

Settings and Photography.—All the fun of the fair is mirrored in good detail, the high-diving sequences are convincingly staged, and movement is smooth.

Points of Appeal.—Comprehensive story, sound characterisation, interesting background, good thrills, popular love interest, and handy footage.

Whither Germany?

B. and N. British. No certificate, but passed by L.C.C. 3,400 feet. Release date not fixed.

A TOPICAL well-timed interest film which covers German political, social and national life from the years immediately preceding the Great War to the present day, and shows how the coming of a dictatorship to Germany has fostered the militaristic spirit and is likely to cause a repetition of history and future war.

The absorbing film presents both sides of the argument lucidly, and it is refreshingly free from blatant propaganda. As a proposition for high-class and specialised halls, the film has possibilities that cannot be denied, and comes within the attention of the shrewd showman.

Production.—The film opens with the military pageantry which dominated pre-war Germany, and shows how the nation not only prepared for, but welcomed, war. The aftermath, represented by the humiliation of enemy occupation, and industrial unrest, is then mirrored faithfully by means of topical shots, and the manner in which Hitler achieved power is also lucidly expressed. The film then shows how strong is the power of Hitler and how he has re-engendered the militaristic spirit which is inherent in every German.

Points of Appeal.—The importance of the subject and its intelligent and graphic presentation.

This Acting Business

Warner. British (U). Directed by John Daumery. Featuring Wendy Barrie, Hugh Williams and Donald Calthrop. 4,751 feet. Release date not fixed.

INGENUOUS drama, bordering on farce, about a stage couple whose trials are largely due to their respective parents, veteran actors. Plot is not exciting, but it is quite well put over and, with the stars' performances, provides a light quota offer above the average.

Story.—Hugh and Joyce, both on the stage, marry in spite of the objections of their parents, veteran Shakespearean players. The threatened failure of the play in which Hugh and Joyce co-star leads to their quarrel and separation. The scandal boosts the play, while the parents' elopement and the fact that Joyce is to have a baby brings the young couple together again.

Acting.—Wendy Barrie as Joyce and Hugh Williams as Hugh speak well and are good without being outstanding. Donald Calthrop is well cast as the theatrically-minded stage veteran. He is ably supported by Violet Fairbrother as the "intense" widow.

Production.—John Daumery has directed satisfactorily. The scenario runs to too much dialogue, while the consistent deceit practised by the characters in showing one attitude to their public and another between themselves, though diverting at times, is overdone.

Settings and Photography.—Stage dressing-rooms and interiors of Hugh's flat are varied and well photographed.

Points of Appeal.—Novel stage angle in farcical story. Good performances by Donald Calthrop and Violet Fairbrother.

Aunt Sally

G.-B. Dis. British (U). Directed by Tim Whelan. Featuring Cicely Courtneidge, Sam Hardy and Billy Milton. 7,500 feet. Release date not fixed.

GANGSTER comedy drama, set to music and played against cheery night club backgrounds, which owes its success to the tireless versatility of Cicely Courtneidge who is immense in the pivotal rôle. The story forms a perfect framework for the star, and her sterling work, combined with first-class support, and excellent presentation, results in light entertainment perfectly attuned to the tastes of the majority. Capital general booking, a picture which is going to repeat history made by "Soldiers of the King," the star's previous success, at the box-office.

Story.—Sally Bird is confident that she has the makings of a potential cabaret star. She sets out to impress King Kelly, an ex-gangster now proprietor of a London night club, fails at her first attempt, but eventually succeeds.

She is kidnapped on the opening night by gangsters, Kelly's old enemies, but escapes in time to score a personal triumph and capture the leader of the gang, who had unwittingly become her partner in an apache dance. The love of Kelly is the reward of her hectic endeavours.

Acting.—Cicely Courtneidge's flair for burlesque has never been revealed more fully than in her impersonation of a French girl and her performance as an apache. She is more tireless, volatile, and versatile than ever.

Sam Hardy is admirably equipped for the rôle of Kelly, and plays his part well. Hartley Power, Ben Welden and Enrico Naldi represent good gangster types, and Billy Milton and Phyllis Clare bring their musical comedy experience to bear in support.

Production.—The spirit of good fun is cunningly accentuated by the mock seriousness of the backgrounds. The gangster theme is interpreted in rousing rough-house style, and makes an excellent setting for the star's inimitable fooling, punctuated with captivating song and dance.

The ending, represented by the apache dance, is great stuff, and winds off the swift succession of lively gags.

Settings and Photography.—The night club backgrounds are lavish, Debroy Somers and his band make the most of the good tunes, and the Gainsborough Girls supply scintillating chorus.

Points of Appeal.—Boisterous story, good title, popularity and versatility of star, good team work, bright quips, excellent gags, pleasing music, good presentation.

The Constant Nymph

G.B. Dis. British (A). Directed by Basil Dean. Featuring Victoria Hopper, Brian Aherne and Lyn Harding. 8,808 feet. Released March 26, 1934.

A SINCERE, poignant and moving adaptation of Margaret Kennedy's great novel, actually played for the most part in the beautiful Karindehutte in the Austrian Tyrol, the locale so graphically described in the book. The love story is Bohemian in character, but the charm of its sentiments, the beauty of its thought, and the delicate texture of its drama give emotional entertainment which should appeal to the majority. Production is excellent, and results in the necessary dramatic contrast. Very good emotional booking, with a box-office title, particularly for good-class halls and feminine audiences.

Story.—Sanger, a disreputable, temperamental musician, lives with his second wife and large family of daughters, known as Sanger's Circus, in the quiet seclusion offered by the Austrian Tyrol. Lewis Dodd, a young composer, is loved by Tessa, one of Sanger's daughters, but fails to realise that her mode of living has resulted in her being prematurely old, and harms her tender spirit by marrying Florence, daughter of Sanger's cousin, who has taken upon himself the burdens of the girls' education following Sanger's death.

Florence forces Lewis into Chelsea's exclusive musical circles, but he soon finds that her world and his are miles apart. The realisation that it is Tessa whom he loves comes too late to avert the tragedy that overtakes her because of his early lack of understanding.

Acting.—Victoria Hopper is a wistful, appealing Tessa, and suggests that strange combination of simplicity and sophistication with compelling charm. Brian Aherne, apart from a slight tendency to force the pace, is well cast as Lewis, and Mary Clare, Jane Baxter, June Cornell, Lyn Harding and Fritz Schulz competently complete the fascinating family portrait gallery.

Production.—Considering the difficulties that beset the producer's path in capturing the spirit of Margaret Kennedy's novel, Basil Dean has done his work exceedingly well. Imagination does not play a tremendous part in the treatment, but Tessa's love for Lewis, the central theme of the play, is nevertheless tenderly expressed, while the backgrounds are filled in with fascinating and accurate by-play.

Settings and Photography.—The domestic life of the Sangers is productive of amusement, scenes in the Austrian Tyrol are truly delightful, while the London sequences admirably suggest highbrow Chelsea.

Points of Appeal.—Delightful, appealing story, competent and intelligent interpretation, good cast, painstaking treatment, refreshing humour, strong human interest, and box-office title.

In the Money

G.-B.Dis. American (U.). Directed by Frank R. Strayer. Featuring Lois Wilson, Warren Hymer and Skeets Gallagher. Release date not fixed.

HOMELY domestic comedy, a picture which finds its bright and clean humour in the reactions of a selfish family to sudden adversity. The story is, of course, a trifle far fetched, but it leads to a lively succession of laughable situations, and does not neglect popular romantic sentiment. Well characterised, and adequately presented, the film has all the qualifications of a sound two-feature programme proposition.

Story.—Members of the absent-minded Professor Higginbottom's family, all of whom live on their father's investments, suddenly learn that his income has been cut off. They are then left to their own resources, but Gunboat Bimms, a dumb boxer with an ambition to play Shakespeare, engaged to the youngest daughter, Babs, replenishes the family exchequer.

Acting.—Warren Hymer is delightfully dumb as the histrionically minded Bimms, Arthur Hoy draws good character as the absent-minded professor, and Lois Wilson and Skeets Gallagher take good care of the romantic interest.

Production.—The sidelights on domesticity are shrewd, and the manner in which the different members of the family face up to adversity is made the object of many bright situations.

The central idea is an amusing one, and it reaches a good climax in which romance plays a logical and popular part. Clean and homely in its entertainment, the film offers refreshing diversion, particularly suited to the requirements of the average two-feature programme.

Settings and Photography.—The domestic detail is lifelike, a big fight scene is treated in the true spirit of burlesque, and lighting and photography are satisfactory.

Points of Appeal.—Wholesome, amusing story, good treatment, clever characterisation, and pleasing sentiment.

"Alice's" First Appearance

World Premiere in London

ALL-STAR PRODUCTION STAFF

GREAT enthusiasm was displayed at the London Trade show of Paramount's film version of "Alice in Wonderland," the first talkie pantomime which had its first showing in this country before a pre-view was held anywhere outside the Hollywood studios.

Hollywood's outstanding technicians were selected to handle the numerous details in connection with Paramount's filming of the Lewis Carroll classic. The men in charge of the script, camera, make-up department and settings are just as famous in their fields as the stars selected for Paramount's "cast of the century," featured in the picture.

Famous Director

Director Norman McLeod and his assistant, Ewing Scott; art directors William Cameron Menzies and Hans Dreier, and cameramen Henry Sharp and Bert Glennon, who worked together on the film of the Lewis Carroll classic, are counted among the best in the film capital.

McLeod has directed "Monkey Business" and "Horsefeathers," two Marx Brothers' epics; the sound version of "The Miracle Man," "Playing the Game" and "Mama Loves Papa."

Scott directed and produced the sensational saga of the northlands, "Igloo," a short time ago. Menzies won the Academy award for his work on "Tempest" and "The Dove" in 1927, and was art director for Douglas Fairbanks in "The Thief of Baghdad" and other pictures. Dreier has served in a similar capacity for such directors as Lubitsch, Von Sternberg, Mamoulian, Raoul Walsh, and others. Glennon was head Cameraman on Marlene Dietrich's "Blonde Venus," and also has directed several pictures.

The Script Authors

The adaptation of Lewis Carroll's classic, "Alice in Wonderland," was done by Menzies and Joseph L. Mankiewicz, who wrote the screen plays of such successes as "If I Had a Million," "Million Dollar Legs," "June Moon," and "Too Much Harmony." Dimitri Tiomkin, noted composer, wrote the musical score for the film.

In the "cast of the century" are Charlotte Henry as Alice and Richard Arlen, Rosco Ates, Gary Cooper, Leon Errol, Louise Fazenda, W. C. Fields, Skeets Gallagher, Cary Grant, Raymond Hatton, Edward Everett Horton, Roscoe Karns, Baby Le Roy, Mae Marsh, Polly Moran, Jack Oakie, Edna May Oliver, May Robson, Charlie Ruggles, Alison Skipworth, Ned Sparks, and Ford Sterling.

Charlotte Henry as Alice (Paramount)

'CRITICS GROWING OLD"

AUTHOR DEFENDS KINEMA

Speaking at a gathering of members of the Sheffield Literary Society at the Royal Victoria Hotel, Sheffield, on Thursday night, Ronald Gow, author of the recently produced "Gallows Glorious" warmly defended the kinema. Describing himself as a poor playwright, Mr. Gow said criticism of the kinema was unwarranted. "There never was a time, he said, when more people were interested in drama in some form than there was to-day. The most important of all these forms was the talking film.

"It was a great mistake to regard the kinema as an enemy of the theatre. The kinema was the real people's theatre to-day. In the same way as the people got the Government they deserved they got the kinema they deserved by their own desires.

"Perhaps, the fault of the critics was that they were growing old and the kinema was essentially a place for youth."

NEW WARRINGTON COMPANY

Regent (Warrington), Ltd., is the title of a new company which has been formed to operate the Regent Kinema, Warrington, which was recently acquired by Edward S. Gray (of Messrs. Gray and Evans, architects, Liverpool), as the nominee of the company. Mr. Gray is the chairman, the other directors being Philip N. Hanmer and Bryce Hanmer. Bookings are in the hands of Philip N. Hanmer, of Stanley Street, Liverpool.

DEWSBURY XMAS DAY OPENING

REDESIGNED AND RENAMED PICTURE HOUSE

ON Christmas Day, the re-named Picture House, Dewsbury, will be opened under the control of L. Morris, as the Regal.

The house has been closed for about six months and in the interval the new management has redecorated, recarpeted and refurnished the building. A new lighting system and ventilating plant has been installed. The latest Compton organ is also part of the new equipment.

The decorations were carried out by Mollo and Egan, of Buckingham Gate, and Plastic Decoration Co., the fibrous plaster work, and the new seating and recarpeting was supplied by Pixton's, Ltd., Newman Street, W. The London Radiation Heating Co., Tachbrook Street, S.W., was responsible for the heating and ventilating. F. H. Pride, Gt. Marlborough Street, W., furnished the electrical fittings. "Strip" lighting illumination on the front of the house was installed by Electroluminations, Ltd.

R. G. Warner is the resident manager and Anthony Zala the organist.

TWO NEWCASTLE OPENINGS

Stanley Dixon's Latest

Stanley Dixon's Haymarket Theatre, Newcastle, is to be opened to-day (Thursday), and another of the seven halls which are being constructed, or are in contemplation, is to be opened on Boxing Day. This is the Apollo, situated at Byker Bank. It has a seating capacity of 1,650, and has been erected on modern lines, with waiting rooms to obviate the necessity for queues, and a car park adjoining. The builders, Messrs. Davison, Eason and Harkness have erected the theatre in four months, 120 men having been employed on the job. The architects were Messrs. P. Stienlet and Maxwell.

BRISTOL'S NEWEST

F. G. W. Chamberlain's Gaiety

Boxing Day will see the opening of Bristol's first atmospheric theatre, the Gaiety, which has been built by F. G W. Chamberlain on the edge of the suburb of Knowle. Seating accommodation is provided for 1,200 persons.

The interior of the house will represent a Moorish scene, with domed roofs amongst the trees, distant hills, and in the foreground the blue sea with old-time ships sailing upon it.

A unique scheme of colour lighting has been installed and a new system of heating. The house has a comfortable balcony and a fine auditorium. The ceiling takes a semi-circular sweep from the back of the balcony to the top of the proscenium arch.

A dance hall is included in the building.

PRINCESS AND "RASPUTIN" FILM

M-G-M. Appeal Against Alleged Libel

AN appeal came before the Master of the Rolls and Lords Justices Lawrence and Romer in the Court of Appeal on December 19, in which Metro-Goldwyn-Mayer Pictures, Ltd., appealed against an order of Mr. Justice Talbot, in Chambers, is interlocutory proceedings in a libel action brought against the company by Princess Irina Alexandrovna, of Russia, wife of Prince Yousoupoff, of Rue Guttenberg, Boulogne-sur-Seine, Paris.

The princess alleged that in the film, "Rasputin, the Mad Monk," she had been libelled by being represented as Princess Natasha, who was depicted as an undesirable character in that she had been seduced by, and was the mistress of, Rasputin.

In proceedings before a Master, the princess was ordered to furnish particulars identifying the words and scenes to which she objected.

In reply, the princess said she relied upon the whole film, and when, on the ground that this left the matter at large, the company asked the Master to strike out the statement of claim, he refused to do so. Then, in Chambers, Mr. Justice Talbot ordered that the Princess deliver amended particulars showing how she alleged that seduction was an essential part of the plot of the film.

The matter now came before the Court of Appeal, the company contending that the particulars ordered were not sufficient, and asking that the judge's order be extended to include particulars as to the words and scenes relied upon as suggesting that the princess was depicted as Rasputin's mistress, and as to how they identified the Princess as Natasha.

The company denied the libel, and declared that Natasha was a purely fictional character.

The application was opposed on behalf of the Princess, for whom it was pointed out that a speedy trial had already been ordered. It was submitted that the company had all the particulars that were necessary for their purpose. However, for the Princess, it was stated that she was willing to give further particulars, as far as possible of identification.

The Court, on that undertaking, made no order on the appeal, except that the particulars of points of resemblance be delivered within three days, and the defence within three days, costs of the appeal to be costs in the action.

Frank Pettingell in KEEP IT QUIET, a British Lion comedy

RCA at Mayfair Luxury Kinema

Installation of High Fidelity Apparatus

A CONTRACT was signed last week by the Marquis de Casa Maury and Capt. H. G. Morrison, joint managing directors of Curzon Cinemas, Ltd., London's latest luxury theatre, for the installation of the RCA high fidelity reproducer equipment.

The decision was arrived at in conjunction with Basil Davis, their consulting engineer, after exhaustive tests of all types of equipment. In addition to the reproducer, a manager's announcing system and special non-sync. disc equipment will be installed.

During the last month RCA have also secured some other very important theatre contracts for their high fidelity reproducers.

F. B. B. Blake's new theatre, the Carlton, Cosham, is installing a PG-31 equipment.

The Playhouse, Perth, another new theatre, is also installing a similar equipment

The Regent, Ascomb, Yorks, is replacing their existing RCA systems with the new high fidelity sets.

Features of New Soundhead

The RCA high fidelity equipment contains many features which are of great advantage to exhibitors. Perhaps the most important is the new soundhead with its built-in motor with rotor stabiliser, which ensures constant film speed. Another feature of special interest is that the RCA equipments are now all mains drive, which means a saving of many pounds each year on the running costs.

It is anticipated that by the end of the year at least 200 special RCA high fidelity equipments will be in operation in this country.

RCA HIGH FIDELITY IN THE SOUTH

Equipments are now almost entirely of British make.

This week the first of the new RCA high fidelity equipments opened in the south of England. It was at the Cinema, Guildford, owned by Frederick Renad, who was one of the first exhibitors in the country to appreciate this new development in sound equipment.

A point of great interest in connection with the new RCA equipment is that now about 90 per cent. of the equipment is of British manufacture. This has only been made possible through exhaustive tests and experiments made by the RCA engineers and certain British manufacturers.

It is hoped that within a short time all the equipment supplied will be 100 per cent. British.

XMAS FESTIVITIES

SOUTHEND PARTIES FOR THE POOR

As usual, the dome of the Kursaal, Southend, will be suitably decorated for Christmas, and from his own castle, Father Christmas will present to every child attending the kinema a suitable gift.

There are two festivities booked for the Christmas week at the Kursaal Kinema: a free show for the old folk of Southend, a thousand or more who attend the annual Old Folks' Dinner on December 27, and a free kinema show for the 400 children who will be given a tea by the R.A.O.B., on December 30. J. J. Backhouse, manager of the kinema, is organiser and treasurer of the fund.

NELSON (GLAM.) REOPENING

The Nelson (Glamorgan) Electric Cinema, which, after being closed for nearly three years, was recently purchased for renewed use as a kinema by Jack Evans, Porthcawl, has now been completely renovated and redecorated. New seating and heating apparatus has been installed throughout and the kinema is to be reopened as a talkie hall on December 23, with "The Sign of the Cross."

NO POWER TO GRANT OPENING

When an application was made at Staple Hill (Bristol) Police Court for permission to open the Regal on Christmas Day, the chairman of the Bench said the local magistrates had no power to grant the application.

If they had the power, he added, permission would have been granted, but the final decision rested with the Gloucestershire County authority, and application would have to be made to that body.

TRADE BENEVOLENT FUND XMAS GIFT SCHEME

COMPLETE LIST OF PRIZEWINNERS

THE list of recipients in the Cinematograph Benevolent Christmas Gift Scheme is as follows:—

Maurice Barnett, Abbey House, Victoria Street, S.W.1; S. A. Jones, Empire, Glossop; Arthur Colghan, 16, Tarvin Road, Boughton, Chester; Billy Ford, Albion Hotel, Owen Street, Tipton, Staffs; E. J. Hellett, 14, Alexandra Road, Moorecambe, Lancs; G. Bennett (Miss), 122, Bootle Street, Kensington, Liverpool; H. L. Oakley, 24, Kensington Gardens Square, W.2; H. C. Heyworth, 2, Pennine Drive, Hendon Way, N.W.2; Yvonne Arnaud; "Ting," King Henry V. Hotel, Monmouth; A. Butler, jun., Lido, Golders Green, N.W.11; A. Treadwell, 16, Tuttle Hill, Nuneaton, Warwickshire; C. Willis, 15, Hessle Avenue, Hyde Park, Leeds; M. Overland, 158, Bishopsgate, E.C.; B. King (Miss), Academy, Brighton; W. E. Pearn, "Wide-View," Green Lane, Chessington, Surrey; A. M. Woolcombe (Mrs.), Scala Theatre, Ilfracombe; R. W. McGillivray, Warner Brothers, London; I. Quick, 41, Langford Road, Weston-super-Mare; Nuway, 52, Shaftesbury Avenue, W.1; I. V. Rose (Miss), 30b, Upper Addison Gardens, Shepherd's Bush, W.12; William McMillum, 24, Dorien Road, Old Swan, Liverpool; Thomas Hegarty, Rackberry Villa, Skelmorlie, Ayrshire; Conrad Veidt; M. Stenning (Miss), 65, Oakfield Road, Clifton, Bristol; Arthur F. Clark, 14, Devonport Road, Shepherd's Bush, W.12; M. J. Hudgell (Mrs.), "Le Chateau," Argyle Road, Finchley, N.12; Arthur Cunningham, "Tower Crest," Heysham Road, Heysham, Lancs; C. N. Wilkinson, 13, Renshaw Street, Liverpool; L. G. Jacobs, Paramount Pictures, 22, Dickenson Street, Manchester; Ena Pitt (Miss), 104, Lawson Road, Southsea; Templeman (Mrs.), 3, Blackwater Road, Sutton; Cregan (Mrs.), No. 6 Bungalow, Black Vein, Crosskeys, Newport; H. Schwalm, 15, Stratford Place, W.1; Coulthard (Mrs.), "Gladmere," 8, Primly Park Road, Moortown, Leeds; J. A. Price, 8, Park Avenue, Hove; F. P. Lillicrapp, 4, Dean Street, W.1; J. Grimshaw, Royal Super Cinema, Chorley; Moffat, Plaza Cinema, Southsea; Charles Dare, 26, Paternoster Row, E.C.4; E. V. Salas (Miss), 15, Hanover Buildings, Thomas Street, W.1; Robert Gilmour, Pavilion, Brixton, S.W.2; Will Phillips, Gaumont-British, Cardiff; Hibbert, 77, Astley Street, Dukinfield; Thomson, 13, St. George's Place, Bath; Lawton, "Bull's Head," Walkden, Manchester; M. L. Hardy (Miss), 31a, St. Giles Street, Norwich; F. J. Smith, 13, Charles Street, Cardiff; Alexander Lever, 97, Dartmouth Road, Brondesbury, N.W.2; Alice Ward (Miss), 2, Sutherland Street, Edge Hill, Liverpool; W. E. Trent, 123, Regent Street, W.1; John J. Broad; W. R. Fuller, 21, Panton Street, S.W.1; H. Miller, 131, Fleetwood Road, Gladstone Park, N.W.10; Amelia Wren, 12, Farnsworth Street, Openshaw, Manchester; Operators, Gaumont Palace, Redditch, Worcs; Staff, Shaftesbury Cinema Theatre, Longsight, Manchester; A. W. Jarratt, 123, Regent Street, W.1; E. Rimmer, 29, St. John's Avenue, Knutsford; Bevis (Mrs.), 3, Carfax Square, Clapham, S.W.; B. Carr, Belgrave Cinema, Leicester; E. R. Yeulett, First National, Birmingham; L. Grimshaw, Broadway Palladium, Ealing, W.5; Jackson (Mrs.), 24, North Field Street, Deane, Lancs; Boultwood (Mrs.), Scala Cinema, Southsea, Hants; E. Colley, 9, New Strawberry Road, Pendleton, Salford, Lancs; L. Howe, 40, Tower Bridge Road, S.E.1; W. Cross, Talbot Hotel, Wrexham; M. V. Leveaux, 7, Wellgarth Road, N.W.11; Link, Cinema, Sutton Bridge, Lincs; C. B. Fountaine, Scala Cinema, Middlesbrough; M. Jackson, White Lion Hotel, Burnley, Lancs; J. W. Temple, c/o 286, Park Lane, Macclesfield, Cheshire; M. Marden, 5, Montpellier Crescent, New Brighton, Cheshire; W. St. Leger Montague, 19/21, Tower Street, W.C.2; J. C. A. McDalden, 60, Kingston Crescent, North End, Portsmouth, Hants; Alan Robinson, Savoy Picture House (Farnworth), Ltd.; J. R. Catesby, 629, High Road, Leytonstone; H. Wightman, "Enrica," Coventry Road, Burbage, Kirkby; F. Carrington, Regent Restaurant, Bournemouth, Hants; Kenneth Watson, sen., 8, Glenville Terrace, Busby by Glasgow; H. B. Russell, Vernham Hotel, Watford; Gene Gerrard (Mrs.); N. C. Bennett (Mrs.), 6, Laurel Road, Barnes, S.W.13; A. E. A. Parker, 139, Mount Pleasant Road, Tottenham, N.17; A. W. Jarratt, 123, Regent Street, W.1; George Gray, 26, Eamont Gardens, West Hartlepool, Co. Durham; F. A. Johnson, "The Croft," Chalfont St. Giles; George B. Lee, 55, York Road, Wellingborough, Northants; W. E. Woole, 4, Daimler Cottages, Peckham, S.E.15; Margaret Bates, "Branscombe," The Parade, Whitchurch, Glam.; R. T. Davies, Globe Cinema, Putney, S.W.; A. Hatcher, 14, Maddins Road, Sydenham, S.E.26; H. E. Plummer (Mrs.), "The Cabin," 10, Hampstead Road, Watford; F. Norfolk, 29, Ashfield Road, Longsight, Manchester; N. Brownson (Miss), 222, Coventry Road, Small Heath, Birmingham; H. Woolf, Palace Cinema, Whitefield, Manchester; Eileen Taylor, 75, Bourne Avenue, Bolton Road, Windsor; S. Howe, 69, Woodbourne Avenue, Streatham, S.W.16; Robert Beaney, 60, Colebrook Road, High Broom's, Tunbridge Wells

THEATRE'S OPERATING BOX

For Six Minutes' Film Show

A rather interesting situation has arisen in connection with the Christmas show at the Opera House, Manchester, where Jack Buchanan is to play in "Dick Whittington." A film is to be shown for six minutes—it will represent a dream of Mr. Buchanan's—but, in order to show the film a licence from the Manchester Watch Committee has been necessary.

In addition, a special projection-room at the theatre has had to be fitted up, and many other incidentals to conform with the regulations.

The projection-room has been built of brick at the back of the gallery, and a special screen rigged up on the stage.

For six minutes of film, therefore, many hours of work and inquiry have been necessary.

ROCHESTER'S PROPOSED SUPER

Contrary to the announcement made in the *Kine.* of last week, the official opening of the new kinema site near Starr Hill, Rochester, which was to have taken place on Thursday afternoon by the Mayor of Rochester (Coun. J. W. Leech, J.P.) has been postponed indefinitely.

KINEMA REOPENS WITH VARIETY

The Hippodrome, Mexbro', which has been closed for some months, was reopened on Monday, this time as a vaudeville theatre. Coun. George Goodacre, and Coun. T. Guest, two Mexbro' showmen, are associated with the new venture.

"I hand my orders to G.B.E . . .
THE UNIVERSAL PROVIDERS"

"Carbons, lamps and operating-box requirements—little things, perhaps, but how important.

You never can tell with these [illegible] a 'let down' occurs. I've had carbons fracture; switchgear, too, [illegible] But not now. Not since I've dealt with the *right* people. Now [illegible] to G.B.E. . . . the Universal Providers"

1. Projection Equipment.
2. Sound reproducing and stage amplification apparatus.
3. Electrical plant and fittings.
4. Carbons, lamps and complete operating box requirements.
5. Theatre seating, furnishing and draperies.

★ GB EQUIPMENTS LTD.

Film House, Wardour Street
London, W.1 . . . and Branches
Telephone . . . . Gerrard 9292

UNIVERSAL PROVIDERS to the THEATRE
Equipments · Furnishings · Fittings

U.P.S.

F

TEMPERAMENTAL "CHINKS" & CHOWS

Sydney Howard's "It's a Cop"

PRESS MELODRAMA AT WELWYN

By P. L. MANNOCK

PRODUCTION on this new Sydney Howard comedy is proceeding rapidly at the British and Dominions Studios under the direction of Maclean Rogers.

This is the first time that Sydney Howard has appeared in a film as a policeman.

Among the sequences shot so far is one showing him on his beat receiving messages from headquarters through a wireless helmet, and another following him into a Limehouse opium den, where he dons Mandarin disguise in a vain effort to escape rough treatment.

After overcoming the obstacles provided by the scruples of fifteen Chinese, who refused at any price to appear in a scene remotely connected with opium, Mr. Rogers was faced with a further difficulty. This was to persuade fifty dogs to group themselves round Sydney Howard and howl for a piece of meat with which he was trying to bribe a bloodhound.

The dogs had to be kept in a dressing-room while the shot was being prepared, and by the time they came on to the set a number of private feuds had started which the participants were anxious to settle. No amount of high meat was sufficient to restrain their high spirits, and when their owners, who were standing by, loosed them to let them play their appointed parts, instead of behaving as required they tore through the sound stage like a pack of ravening wolves, and it took a quarter of an hour to round them up again.

All sorts and varieties of dogs were represented—poms, pekes, terriers, chows, collies, Alsatians, St. Bernards and greyhounds, and in breed they ranged from high pedigree to low mongrel.

A B.I.P. DESTROYER
Built for "Contraband"

One of the most remarkable sets ever constructed for a film has been built at the British International studio at Elstree for use in the film "Contraband," in which David Manners, Greta Nissen, Clifford Mollison, Hugh Wakefield and Camilla Horn have the chief rôles.

It is a full-sized replica of a British destroyer, and every detail has been worked out to perfection by Art Director Clarence Elder, under whose supervision it was erected.

In this huge building 300 ft. long and 100 ft. high, the ship that will never be launched, awaits the filming of big scenes showing the departure of an exiled monarch (Hugh Wakefield), who has supposedly been recalled to his throne.

"CRIME REPORTER"
Summers at Welwyn

Walter Summers has started to produce for B.I.P. Arnold Ridley's Fleet Street thriller, "The Last Chance," which, under the film title, "Crime Reporter," has a big cast, headed by Richard Bird, Diana Napier (by arrangement with London Films), Nancy Burne, and Bromley Davenport.

Hal Gordon and Jimmy Godden play newspaper reporters! Others in Summers' cast are Francis L. Sullivan, Cecil Ramage, Iris Ashley, Frederick Peisley, Charles Mortimer, and Noel Dainton.

RALPH INCE
Working at Elstree

Ralph Ince, well-known screen actor and director, recently came over to Elstree from Hollywood with no blare of trumpets. He is playing a leading rôle for British-International in "Love at Second Sight," and has carried a good part of the action filmed under the direction of Paul Marzbech this week.

NINA BOUCICAULT
In Wembley Subject

An Edward G. Whiting Production is fast nearing completion at Wembley. Based on Ernest Denny's stage play, "The Irresistible Marmaduke," it is being directed by Frank Richardson, and the cast includes Nina Boucicault, Molly Lamont, James Carew, and Martin Walker.

The film is for M-G-M distribution. Miss Boucicault was Barrie's first "Peter Pan" in 1904.

VALERIE TAYLOR
A Shepperton Debut

A new Sound City production has begun—"What Shall it Profit a Woman?"—written by N. W. B. Pemberton and George Robinson. Ivar Campbell directs, with Valerie Taylor and Stewart Rome heading the cast, which includes Kathleen Kelly, Cyril Gardner, Tyrrell Davis, Philip Strange, Leonard Sharpe, D. A. Clarke-Smith, Edgar Driver, and Doris Long.

"What Shall it Profit a Woman?" marks the English film debut of Miss Taylor, who has only just returned to this country after making with great success her film début in America in "Berkeley Square."

Miss Taylor was born in Fulham and has appeared in a host of plays both on the English and American stage. In "What Shall it Profit a Woman?" she plays the part of a widow who is disillusioned and embittered as a result of her marriage, and plunges into business undertakings of her own.

"WITHOUT YOU"
Begun at Beaconsfield

Shooting has just started at the Beaconsfield studios on "Without You" (tentative title), an original comedy written by W. Scott Darling.

Henry Kendall, Wendy Barrie and Margot Grahame are playing the leading rôles, and they are supported by Fred Duprez, Billy Mayerl, George Harris, Joe Hayman and two famous "all-in" wrestlers—"Rough-House" King Curtis and "Half-Nelson" Keyes.

It is being directed by John Daumery, and Herbert Smith is production supervisor.

The technical staff includes Arthur Alcott, assistant director; Alex Bryce, lighting and chief cameraman; Harold King, sound recordist; and Norman Arnold, art director.

"THE BROKEN MELODY"
Completion Imminent

Bernard Vorhaus, who is directing "The Broken Melody" at Twickenham Studios, hopes to finish this production before Christmas.

Last week, convicts of all nationalities—Frenchmen, Englishmen, Chinamen and Negroes—filled the studios and herded together, irrespective of colour, in the narrow cells on the set built to represent a convict ship *en route* for Devil's Island. In these cells, shots were taken to show every phase of the prisoners' life on board one of these "hell ships." Onlookers saw the coarse mush which the guards called food, saw the prisoners flogged for imaginary breaches of discipline, and above all, they saw the steam being turned on the prisoners in their cages when they attempted mutiny. This scene promises to be the most realistic ever taken in a "chain gang" picture. A long pipe running the length of the cages contained the steam, and at a given signal it was turned on the unfortunate prisoners who could not escape and fell screaming in their tracks.

It was a relief to find oneself in another part of the Twickenham studios, in a French Café Chantant, where Germaine (Merle Oberon) sings for a living, and where she finds a job for Paul Verlaine (John Garrick).

The final shots on "The Broken Melody," to be done this week, will include scenes from the opera in which Merle Oberon and John Garrick sing.

PINERO FARCE

Thomas Bentley expects to commence production on his new British International film, "The Magistrate," in which Will Hay, the famous schoolmaster comedian, makes his first screen appearance, immediately after Christmas.

He will be assisted by T. E. F. Cadman and K. J. Horne as second assistant. Cast has not yet been fixed, but it is probable that Hay will be supported by Iris Hoey and Angela Baddeley.

A.T.P. SPORTS CLUB
Cheery Ealing Gathering

The first annual dinner, cabaret and dance of the newly formed Social and Sports Club of Associated Talking Pictures Studios was held on Saturday last, when nearly two hundred members and guests assembled at the Ealing Studios. Dinner was served in the spacious "Inn." The toast list evoked brilliant speeches by the Club's president, Mrs. Stephen Courtauld, Basil Dean, R. P. Baker, and others.

The company then moved over to the finely decorated rehearsal hall, where dancing, interspersed with a brilliant cabaret, was indulged in until midnight.

The A.T.P.S.C. is forming a football club, with cricket, tennis and other branches of athletics to follow and the committee will, in due course, welcome challenges from similar organisations.

The list of officers includes: President, Mrs. Stephen Courtauld; vice-presidents, Stephen Courtauld, Basil Dean, R. P. Baker, Roger Ould, and Major J. S. Courtauld, M.C., M.P.; committee, W. Lott (chairman), S. Chapman, C. Richardson, E. Aldridge, J. Watson and Mrs. Clarke; secretary, Slim Hewlett; treasurer, A. Carter; entertainment, S. Double, S. Hill and A. Carn.

THE G-B SUBJECTS
A "Wild Boy" Fight

Evelyn Laye, happily recovered from her recent studio mishap, has resumed work on "Princess Charming" at Islington.

At Shepherd's Bush, the huge market square at Stuttgart is still being turned on for "Jew Süss."

Final scenes for "Wild Boy," under Albert de Courville, are being completed by the end of the month. Sonnie Hale this week has suffered, in the cause of realism, severe mauling, including a black eye, in his fight with a cluster of thugs out to "nobble" the famous greyhound.

"Evergreen," now completely cast, will take the floor immediately after Christmas

Mr. Te Water, High Commissioner of South Africa, with THE WILD BOY set at Shepherd's Bush. With him are seen Sonnie Hale, Leonora Corbett, Albert de Courville (the director) and Lyn Harding

Radio's New Year Group

"Prosperity" Offerings

"LITTLE WOMEN" DUE ON JANUARY 11

ON week commencing January 8, Radio Pictures commence a week of seven Trade shows. Of these four are from the Radio Pictures' Hollywood studio and three are British productions from Twickenham.

"Little Women"

Obviously standing out in importance is the Trade show—last in chronological order—of "Little Women," which will be Trade shown Thursday evening, January 11, at the Regal, Marble Arch. It is hardly necessary to remind exhibitors of the fact that "Little Women" has already beaten all records at the Radio City Music Hall, when £64,000 was taken at the box-office in three weeks.

As there are no fewer than eighteen publishers regularly issuing copies of the book, it is impossible to compute the number of readers of this ever-popular story, but it is safe to say that hardly a girl reaches womanhood without reading it, and, according to all advance reports, the film version is every bit as entrancing as the book upon which it is based. Never has a film reached the screen with such a staunch or numerous public awaiting it.

Katharine Hepburn plays the part of Jo, the character who has been loved by girls of all ages for the past sixty years since the book was written. She is supported by a really powerful cast—Frances Dee as Meg, Joan Bennett as Amy, Jean Parker as Beth, Paul Lukas as Bhaer, Edna May Oliver as Aunt March, Douglass Montgomery as Laurie, and Henry Stephenson as Mr. Laurence.

The direction was in the hands of George Cukor and it is said by the American Press that the delicate handling he has given this film lifts him definitely into the "really great" class.

"Little Women" will be Trade shown on the evening of Thursday, January 11, at the Regal Theatre, Marble Arch.

Constance Bennett

The other three American pictures star Constance Bennett, Ann Harding, Ginger Rogers and Marian Nixon, and offer as varied and widely separate entertainment as it is possible to imagine. The picture starring Constance Bennett, entitled "After To-night," is a drama of espionage behind the Austrian and Russian lines during the War.

In this picture, which only has the War as a *raison d'etre* and cannot be called a war story, Gilbert Roland plays the part opposite the star as the young intelligence officer who finds himself in love with the woman his reason tells him is in the service of the enemy.

For the second time in her film career, Constance Bennett sings before the camera and microphone. In "What Price Hollywood?" she sang "Parlez Moi d'Amour," in "After To-night" it is "Buy a Kiss," and this song plays an important part in the intrigue and plotting which is the theme of the drama.

"After To-night" will be Trade shown at the Prince Edward Theatre on Tuesday, January 9, at 8.45 p.m.

Ann Harding in "Right to Romance"

"Right to Romance," which stars Ann Harding with Robert Young and Nils Asther playing opposite, is based upon a play entitled "Beautiful." It concerns a woman plastic surgeon, who finds herself gaining fame as a surgeon but being ignored as a woman.

She decides to have a last throw in an effort to regain her womanhood and whilst in that frivolous mood is swept off her feet by a wealthy young playboy. After the marriage has settled down into humdrum existence, they realise they have little in common.

Sari Maritza has an important rôle in the picture, which is to be Trade shown at the Prince Edward Theatre on Wednesday, January 10, at 8.45 p.m.

Comedy Romance

The fourth American picture is a light comedy romance, entitled "Chance at Heaven," which offers a fine example of competent team work.

Ginger Rogers, Joel McCrea and Marian Nixon form a triangular romance of boy and girl loves and hopes. The whole production is gauged to a standard of everyday affairs and it is in its very simplicity that its appeal is strongest.

The story is simply that of a young garage proprietor who throws over his boyhood sweetheart when he accidentally meets the spoilt daughter of a rich family. After they are married they realise their lives are utterly different in outlook, and he returns to the girl he jilted. It is not the story but the manner of its telling which will make "Chance at Heaven" a picture with an appeal to all. It is to be Trade shown at the Prince Edward Theatre on Monday, January 8, at 3 p.m.

London on the Screen

A picture which is said to bring the heart of London to the screen is the Twickenham production, "Say It With Flowers," which is being Trade shown on the evening of Monday, January 8, at the Prince Edward Theatre.

Not only is the scene laid in Berwick Market, one of London's best-known and most picturesque open-air markets, but in addition, it introduces many of the old-time music-hall stars in the parts and characters by which they were known all over England. These old-timers include George Carney, Florrie Forde, Charles Coborn, Ben Field, Mark Daly, Tom Costello and Marie Kendall.

Radio Pictures believe "Say It With Flowers" will be one of the biggest entertainment pictures yet made, for, in addition to these favourites, all known and loved by the public, it tells a human story packed with songs and sentiment. Mary Clare is the star of the film in the rôle of an old London "flower girl," who falls on bad times and for whom the neighbours organise a concert at which all the music-hall favourites appear.

"Say It With Flowers" is to be Trade shown at the Prince Edward Theatre on Monday, January 8, at 8.45 p.m.

Mystery Drama

The other two pictures which complete the seven Trade shows Radio have scheduled are Twickenham Productions, "The Blue Abbot," a mystery drama featuring John Stuart, with Judy Kelly and Richard Cooper. It is based upon a story by Philip Godfrey and directed by George Cooper. The other is "Lion and Lamb," which, in the picture, is the name of a riverside "pub much favoured by seamen whose boats are lying off Tilbury. This picturesque old inn is the scene of the drama with which the film deals. "Lion and Lamb" was directed by George Pearson from a story by Edward Dignon and Geoffrey Swaffer.

Michael Hogan, who has given consistently good performances in a number of Twickenham productions, is elevated to starring rôle in this film.

"Lion and Lamb" will be Trade shown on Wednesday, January 10, at 3 p.m., at the Prince Edward Theatre.

ALL-MAINS SOUND-FILM TESTING MACHINES
SEND FOR FULL PARTICULARS
MOY-OMNIA
GREENLAND PLACE, CAMDEN TOWN, LONDON, N.W.1.
'PHONE GULLIVER 8451-3

The CURZON
Mayfair's Super Cinema

IS INSTALLING

High Fidelity Sound

Billy Nelson and Douglas Wakefield, the English comedians, in a M-G-M Hal Roach comedy, CROOK'S TOUR

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing December 25

London

Astoria. — "Captured" (Warner) and "College Humour" (Paramount).
Capitol.—"Turkey Time" (G.-B.D.).
Carlton.—"I'm No Angel" (Paramount).
Davis (Croydon).—"A Cuckoo in the Nest" (G.-B.D) and "Scarlet River" (Radio).
Dominion.—"Paddy the Next Best Thing" and "Shanghai Madness" (Fox).
Empire.—"Dancing Lady" (M-G-M).
Leicester Square Theatre. — "The Private Life of Henry VIII" (U.A.).
Marble Arch Pavilion. — "Dick Turpin" (G.-B.D.).
Metropole.—"I Loved a Woman" (First National).
New Gallery.—"The Bowery" (U.A.).
New Victoria. — "Paddy the Next Best Thing" (Fox) and "College Humour" (Paramount).
Plaza. — "Alice in Wonderland" (Paramount).
Regal.—"Red Wagon" (Wardour).
Stoll.—"A Cuckoo in the Nest" (G.-B.D.) and "Melody Cruise" (Radio).
Tivoli.—"Aunt Sally" (G.-B.D.).

Birmingham

Forum.—"A Southern Maid" (Wardour) and "Shanghai Madness" (Fox).
Futurist.—"Alice in Wonderland" (Paramount) and "Emergency Call" (Radio).
Gaumont Palace. — "Midnight Mary" M-G-M) and "Don't Bet on Love" (Universal).
Scala.—"The Girl From Maxims" (U.A.).
West End.—"Orders is Orders" (G.-B.D.).

Bradford

Regent.—"Home, Sweet Home" and "Flying Circus" (Radio).
Theatre Royal.—"Melody Cruise" (Radio).

Bristol

Embassy.—"I Was a Spy" (G.-B.D.) and "Love's Old Sweet Song" (Butcher).
Empire.—"You Made Me Love You" (Wardour) and "Sing, Sinner, Sing" (P.D.C.).
Hippodrome.—"Up to the Neck" (U.A.) and "Lord of the Manor" (Paramount).
King's.—"Southern Maid" (Wardour).
New Palace.—"The Secret of the Blue Room" (Universal) and "Meet My Sister" (Pathé)
Regent.—"Orders is Orders" (G.-B.D.) and "The Story of Temple Drake" (Paramount).
Stoll.—"I Was a Spy" (G.-B.D.) and "Loyalties" (A.B.F.D.).
Triangle.—"You Made Me Love You" (Wardour) and "Sing, Sinner, Sing" (P.D.C.).
Whiteladies.—"Southern Maid" (Wardour).

Cardiff

Capitol.—"Alice in Wonderland" (Paramount) and "Goodbye" (First National).
Empire.—"It's a Boy" (G.-B.I.).
Park Hall. — "Cleaning Up" (British Lion).
Pavilion.—"Southern Maid" (Wardour) and "Song Birds" (Pathé).
Queen's.—"Southern Maid" (Wardour) and "Song Birds" (Pathé).

Edinburgh

Caley.—"Going Gay" (Sterling) and "Going Wild" (First National).
New Picture House.—"Paddy the Next Best Thing" and "Arizona to Broadway" (Fox).
New Victoria.—"Paddy the Next Best Thing" and "Arizona to Broadway" (Fox).
Palace.—"Whoopee" (U.A.).
Playhouse. — "Another Language" (M-G-M).
Rutland.—"International House" (Paramount) and "The Avenger" (Pathé).
St. Andrew Square.—"International House" (Paramount) and "The Avenger" (Pathé).
Synod Hall.—"The Rebel" (Universal) and "Taming the Jungle" (Equity British).

Glasgow

Coliseum.—"Captured" (Warner) and "Song Birds" (Pathé).
Cranston's.—"Cuckoo in the Nest" (G.-B.D.).
Green's Playhouse.—"Going Gay" (Sterling) and "Rafter Romance" (Radio).
La Scala.—"Bitter Sweet" (U.A.).
New Bedford.—"Bitter Sweet" (U.A.).
New Savoy.—"Paddy the Next Best Thing" and "Doctor Bull" (Fox).
Regal.—"Captured" (Warner) and "Song Birds" (Pathé).
Regent.—"Bitter Sweet" (U.A.).
The Picture House.—"Paddy the Next Best Thing" and "Doctor Bull" (Fox).

Leeds

Assembly Rooms.—"Peg o' My Heart" (M-G-M) and "Life in the Raw" (Fox).
Coliseum.—"My Lips Betray" (Fox) and "A Study in Scarlet" (G.-B.D.).
Majestic.—"Peg o' My Heart" (M-G-M) and "Life in the Raw" (Fox).
Paramount.—"Alice in Wonderland" and "College Humour" (Paramount).
Rialto.—"The Rebel" (Universal) and "Three Men in a Boat" (Radio).
Scala.—"My Lips Betray" (Fox) and "A Study in Scarlet" (G.-B.D.).
Tower.—"Below the Sea" (U.A.).

Liverpool

Forum.—"Southern Maid" (Wardour).
Futurist.—"Study in Scarlet" (G.-B.D.) and "Puss in Boots" (G.-B.D.).
Palais de Luxe.—"Laughing at Life" (Universal)
Prince of Wales.—"Pride of the Force" (Wardour).
Rialto.—"Orders is Orders" (G.-B.D.).
Royal Hippodrome.—"Orders is Orders" (G.-B.D.) and "Meet My Sister" (Pathé).
Scala.—"Strange People" and "Forgotten" (Universal).
Trocadero.—"Paddy the Next Best Thing" (Fox).

Manchester

Deansgate.—"Her First Mate" (Universal).
Gaiety.—"Her First Mate" (Universal).
Market Street.—"Peg o' My Heart" (M-G-M).
New Oxford.—"Peg o' My Heart" (M-G-M).
Paramount.—"Alice in Wonderland" (Paramount).
Piccadilly.—"It's a Boy" (G.-B.D.).
Regal.—"The Fire Raisers" (G.-B.D.).
Theatre Royal.—"Southern Maid" (Wardour).

Newcastle

New Westgate. — "Midnight Mary" (M-G-M) and "Meet My Sister" (Pathé).
Paramount.—"College Humour" (Paramount) and "Good-Bye Again" (First National).
Pavilion.—"Orders is Orders" (G.-B.D.).
Queen's Hall. — "Orders is Orders" (G.-B.D.).
Stoll.—"Ann Carver's Profession" (U.A.) and "Charlie Chan's Greatest Case" (Fox).

Sheffield

Albert Hall. — "International House" (Paramount) and "Race Trap" (G.-B.D.).
Central.—"Clearing Up" (British Lion) and "Hush Money" (Fox).
Cinema House.—"The Son Daughter" (G.-B.I.) and "Peg o' My Heart" (M-G-M).
Electra Palace.—"King of Jazz" (Universal).
Hippodrome.—"You Made Me Love You" (Wardour) and "Curtain at Eight" (P.D.C.).
Regent.—"Orders is Orders" (Gaumont) and "Don't Bet on Love" (Universal).
Union Street.—"Fra. Diavolo" (M-G-M) and "Great Stuff" (Fox).

"RED WAGON"

A REGAL RECORD BREAKER

During its triumphant first week at the Regal Cinema, Marble Arch, "Red Wagon," B.I.P.'s new film of Lady Eleanor Smith's circus story, not only beat every record established by any British film at that theatre, but drew larger crowds and earned considerably higher cash receipts than some of the most outstanding American films ever pre-released there.

Wm. Pepper, manager of the Regal, has decided to continue the colourful stage prologue he arranged specially for the Royal gala opening.

"BLONDE BOMBSHELL"

Success at the Empire

"Blonde Bombshell," Metro-Goldwyn-Mayer's hilarious burlesque, has been delighting crowded audiences at the Empire, Leicester Square, since its first screening on Friday last. Not only did practically every newspaper critic in London give it a marvellous notice, not only did it excite an unprecedented amount of laughter at its every showing, but also it did more business over the week-end than either "Red Dust" or "Hold Your Man," despite the nearness of the holiday season.

A Really Merry Christmas

SONGS THAT FIT IN

PARAMOUNT COMPOSER ON MUSICAL TECHNIQUE

THE musical technique of fifty years ago is being revived to make present-day musicals popular with the kinema-going public, Arthur Johnston, the Paramount composer, declares.

"The reason for this lies in the fact that the technique of Gilbert and Sullivan has been revived," Johnston said. "Songs no longer are literally 'thrown' into a picture just because it happens to look like a good place for a song. Each piece carries the action along.

"When talking pictures first came in, and musical films were attempted, it would have been possible to take each composition out of the picture and still retain a complete story. The present trend eliminates this. Each song is not incidental, but essential to the action.

"For instance, in 'College Humour' there are seven songs written by Sam Coslow and myself. There is a definite reason for each piece—it fits perfectly into the action and plot. If any of the seven were eliminated, the story would be faulty. Similarly, it would be impossible to produce Gilbert and Sullivan's 'Pinafore' without 'I'm Little Buttercup,' or 'Now He Is a Captain in the Queen's Navy.'"

GRAVESEND CHANGES

GEM AND MAJESTIC UNDER NEW CONTROL

The two largest kinemas in Gravesend, the Gem and the Majestic, will come under new control at the end of this week, when a new company, the Gravesend Majestic Theatres Co., Ltd., enter into possession of the theatres. The company will be part of a big chain of kinemas operated from London.

A. H. Reid, well known for his association with a number of other kinema ventures, is to be managing director, and it is his intention to bring both kinemas right up to date with new equipment, and, it is anticipated, a new organ at the Majestic.

The chairman of the Gem Theatre Co., Ltd., since its formation in 1913, C. A. E. Tong, will be chairman of the new company.

The general manager of the new company will be G. N. Bargate, who for the past four years has been with the Paramount Astoria Theatres, Ltd.

No Xmas Day Opening at Croydon

The Croydon Watch Committee has refused an application for permission to open on Christmas Day from the Picture House, Croydon—which was the only kinema in the borough to ask for permission to open.

The other houses in the district had already intimated that it was not their intention to open, but the individual application for permission to give a performance in the evening was made to the Council, who rejected the proposal by a decided majority.

Derby magistrates have granted extension of licences for Christmas Day programmes at the Hippodrome and the Empire. An extension was also granted in the case of the Empire for a children's show on the morning of December 23.

Trade's Charitable Efforts

Children Entertained

THREE Gaumont-British kinemas Birkenhead—the Super, the Que and the Park—are combining in an ef to give a Christmas treat to two thous youngsters on Saturday, December 23.

There will be two kinema entertainme one at 11 a.m., at the Queen's, and anot at the Park Kinema at 10.15. Tickets be distributed by the headmasters and h mistresses of local schools.

Following an annual appeal to patro the sum of £65 was raised by Donald Sha of the Regent, Chatham. This money be put to good purpose on Saturday mo ing next, when nearly a thousand child of the unemployed of the district will entertained to a free film show, and aft wards receive gifts.

Brierley Hill Effort

A packed house attended the eleve annual concert of Brierley Hill Brotherh at the Picture House, Brierley Hill, Sta In addition to proving of great assistance the Brotherhood Orchestra, Manager Ernie Brown received a great reception his xylophone solos. A substantial sum w raised for the local poor children and ag people's Christmas Treat.

W. Bowgen, manager of the Villa Cro Picture House, Handsworth, Birmingha has arranged a film entertainment for thousand local children to take place the hall on Saturday morning.

Twelve hundred of Birmingham's poo children are to be given a Christmas tre at the West End Cinema on Saturday morn ing, December 23.

At the week-end, Manager Geoffrey Hickson, of the Leicester Princes Cinema (A.B.C.) is entertaining over 1,500 poor kids of the district to a movie show, and on leaving they will receive presents.

All the Bootle kinemas gave performances on Sunday evening in aid of the Police Aid and Children's Clothing Fund and the Cinematograph Trade Benevolent Fund.

There was a crowded audience at the Albert Hall, Sheffield, on Sunday evening, when a concert was given in aid of the Gloopers Hospital Cot Fund.

Collections were made at the Majestic Super Kinema, Wath, near Rotherham, during the week in aid of the N.S.P.C.C. A film showing the work of the society was screened.

CHRISTMAS AFTERNOON SHOWS REFUSED

Applications have been made to the Norwich magistrates for permission to give performances in the afternoon as well as in the evening of Christmas Day.

J. P. Eaton, a magistrate, inquired if afternoon kinema performances were particularly needed, and asked why the staffs were not to be given a holiday. Permission was given for evening performances only.

TO OPEN AT XMAS

Nineteen Bolton kinemas have been granted Christmas Day kinema and music licences between 2 p.m. and 10.30 p.m. Other towns where kinemas will open on Christmas Day are Church, Loughborough, Shepshed, Castle Donnington, Kegworth, Mountsorrel, Sileby, Gowerton, Pontarddulais.

Scenes from HOOPLA, which Fox is Trade showing to-day, Thursday, at the Phœnix Theatre. Clara Bow plays the lead

Theatre Furnishing
Pixton's Ltd.
65 NEWMAN STREET
LONDON W.1

BREAKDOWNS IN MOTOR GENERATORS

PRECAUTION TO BE TAKEN AGAINST CURRENT LEAKAGE

By Cyril Sylvester, A.M.I.E.E.

AT this time of the year, when there is a considerable difference in the degrees of temperature inside and outside a kinema theatre, engineers are experiencing trouble with their motors and generators. The trouble is in the form of current leakage due to weak insulation; there are some cases where the insulation has completely broken down, necessitating the changing of armatures and renewals of field coils.

The reason of these breakdowns is not far to seek. The difference in temperatures referred to causes a certain amount of

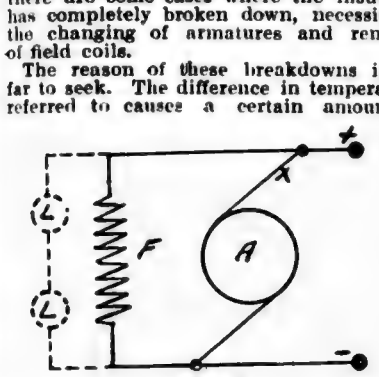


FIG. 1.

condensation to take place, especially in electrical machinery, which, at times, develops a higher temperature than is manifest at the point where the machines are located. The moisture forms a ready path for current, so that, when a machine is started up, the trouble commences

Carbon and Copper Dust

The resistance of the leakage paths is decreased, and the risk of total breakdown increased, if carbon or copper dust is allowed to settle on the points where the "live" parts of a machine is insulated from earth. Such points are the vee rings which insulate the commutator from the armature shaft, the bottom of the machine, and the back of the terminal blocks; this freed conducting material "cakes," so a path for leakage is established as firmly as if the parts were connected by a copper conductor.

After a commutator has been cleaned, most operators are content to wait until the following morning before the carbon and copper dust is removed; it should be removed immediately after cleaning, because it is during the night time that maximum condensation occurs. Condensation, however, can be decreased by opening the

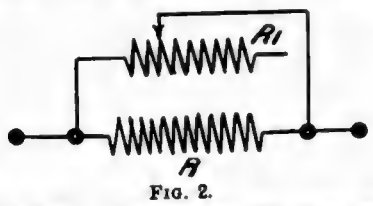


FIG. 2.

doors of the machines when they have been shut down for the night. In this way the interior of the machine quickly falls in temperature to that of the room in which the machines are accommodated.

Field Discharge Effects

Breakdown to insulation is aided by inefficient methods of control, or the absence of protective devices. Here, a frequent source of trouble is in connection with the shunt field of either a motor or generator and its control. This can be understood if Fig. 1 is considered.

This illustration shows a schematic diagram of either a motor or generator; the conventional connections are indicated by the full lines, and a simple protective measure by the broken lines.

In the ordinary way, when a motor is started, the shunt field circuit is made first and the armature resistance, inserted at X, is cut out as the back e.m.f. of the machine builds up. The starter should be fitted with no-load and overload releases, so that, when the double-pole switch is broken (as is the case when the motor is being stopped), the starting arm remains in position until the machine has nearly stopped, thus ensuring that the energy from the shunt field is expended in the armature.

If the starting arm drops too quickly, and in many plants I have examined I find that this is so, the field tends to collapse very quickly; in doing so it cut the turns of the armature winding so that

(*Continued on page 29*)

The Observation Window

British Studio Acoustics

Faulty Sound Perspective

Ship Carbons' 1934 Diary

I SAW a British picture the other day which convinced me of the necessity for a more careful study of the acoustics of the average studio set. The sound, recorded upon British equipment, was perfectly satisfactory with the exception of scenes taken on one particular set, a number of which showed excessive reverberation which made voices unpleasant and indistinct.

I HAVE sometimes felt that British recording has not yet reached the level of the best of the American work. In saying this, I am not referring in any way to the purely technical side of the equipment, but to the absence of that perspective (or as I have heard it expressed, stereophony) which characterises the best of the American recordings.

OUR recording is perfect as a science, but seems to lack that final perfection which would give it the status of an art. I suggest to British recordists that they should study a few outstanding American releases, which will, no doubt, convince them that this plaint is made in no spirit of deprecation of British production.

PATHE PICTURES, LTD., have put into service a Ford sound truck. This is the first order of the kind executed by the Ford Works—forerunner of many if it lives up in practice to the tests already made. In appearance the new truck resembles a high-powered saloon car, and, in fact, on the road its speed averages between 85 and 90 miles per hour—if ever necessary!

A UNIQUE innovation is the specially designed heating chamber built on the floor of the car, which contains the camera, whilst travelling, making it ready for use under any weather conditions—instantly! Another innovation is the housing of the cable drums, designed to put the whole recording apparatus in action within a few minutes of arrival on location.

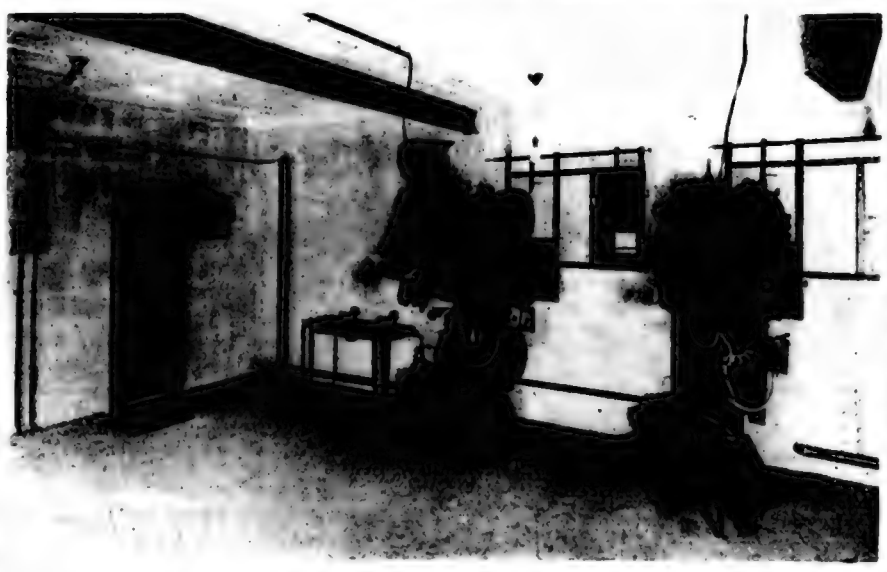
THE Ship Carbon diary for 1934 just to hand, is like the product it advertises, better and brighter than ever. It is the ideal diary for the projectionist because, in addition to the usual blanks for pencilled entry, it is full of data for the man who spends his days and sometimes his nights in and around the projection room.

ADVICE on the use of various carbons with operating hints, film dimensions, care of screens, mechanical trouble with projectors, selection of screens, comparison of candle power, notes on changeovers, together with the more common tables of weights and measures, make up a very useful book.

PAUL KIMBERLEY, managing director of National Screen Service, comes back with a good-humoured retort on the "Illiterate Film Trailers" heading these notes last week. He points out a misprint in the third paragraph, and suggests that "People who live in glass houses should undress in the dark." The misprinted line stated that the leading trailer firms seldom make these mistakes: Paul Kimberley's eagle eye is probably the reason.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



The projection box of the Regal, Fenham, which is fitted with Kalee machines with B.T.-P. talking apparatus. Ruston & Hornsby oil engines are used for power production

Switch on in the morning and switch off at night!
Apart from that HEWITTIC
is automatic and fool proof
TO CONVERT FROM A.C. TO D.C.
INSTAL IT AND FORGET IT

TRYING TALKIES OUT 40 YEARS AGO

LAURIE DICKSON'S ACCOUNT OF EDISON CO-OPERATION

An S.M.P.E. Paper

AN interesting commentary on Col. Bromhead's valuable historical paper delivered to the B.K.S. on December 11 is provided by a paper by W. Kennedy Laurie Dickson, in the current issue of the *S.M.P.E. Journal*. Mr. Dickson, an Englishman, was, of course, Edison's co-worker, and by all accounts the earliest worker in America to achieve kinematography, second only to W. Friese-Greene.

In his paper, Mr. Dickson relates how in 1879 he left England for America, and in 1881 secured a job with Edison. In 1887 Edison made the original suggestion of joining a phonograph to pictures taken photographically. Originally, the pictures, of microscopic size, were made on a drum carried on the same shaft as the phonograph cylinder, and were viewed by illuminating them instantaneously by an intermittently energised Geissler tube.

1888 Introduction

In 1888 narrow strips of celluloid were employed; intermittent feed, perforations, and a rotating shutter soon followed, and shortly after the Maltese cross. These picture strips were first taken horizontally; in the same year Eastman demonstrated this new film, and was soon producing it for Edison in 50-ft. rolls, but only $\frac{3}{4}$ in. in width.

In 1889 Edison went abroad, leaving further development in the hands of Dickson. On Edison's return later in the same year, the first talking picture was demonstrated to him, the 4-ft. picture showing Dickson welcoming Edison. The film was fed by the phonograph record in a fashion which has recently been employed for amateur working, contacts carried on the phonograph spindle energising an escapement which moved the film.

Film Size Increased

In the same year the film size was increased to the existing standard width of $1\frac{3}{8}$ in., with 1 in. by $\frac{3}{4}$ in. picture, and four perforations either side of each frame. Unfortunately, Dickson's attention was switched off to the Kinetoscope, which only provided for viewing and not projecting pictures; as a result others soon anticipated him in projection.

For the purpose of producing films for the Kinetoscope, Dickson had a revolving studio built (nicknamed the "Black Maria") enabling the sun to be used at all hours. Mr. Dickson's paper concludes with mention of a few of the many films which he produced.

It is remarkable to-day to note the resemblance in this crude apparatus to modern equipment. His method of development by means of a drum dipping into the bath was used until comparatively recent years; the idea of viewing the continuously moving film by means of intermittent illumination is now used in the Western Electric editing machine, while a sketch of a printing machine, dated 1888 or 1889, bears an amusing resemblance to the latest Bell and Howell printer.

UNDONE!

We called around to see an exhibitor pal of ours, just to wish him "all the best."

"I need it," he said. "Here am I with the weather colder than a renter's heart, showing a 'frozen north' picture and my heating system gone 'phut.' Three of my girls are down with 'flu, the sound system is all 'wonky' and—I've just bust a button off my trousers!"

Diamond Jubilee celebrations at the Albert Hall, Sheffield. The large entrance hall and foyer converted into a replica of an Elizabethan house at Christmas

DIAMOND JUBILEE AT SHEFFIELD

Albert Hall's Proud Record

V. H. DEACON'S ELABORATE PROGRAMME

THE Albert Hall, Sheffield, celebrated its diamond jubilee on Friday, being opened on December 15, 1873. It has not been a kinema all that time, of course, being originally Sheffield's premier concert-hall. It was converted into a kinema in the early days of the war, and is one of the G.-B. Circuit.

V. H. Deacon, the manager, arranged a very elaborate programme, to commemorate the occasion, which not only set all the city talking, but will also bring brightness into the lives of thousands of poor children during Christmas. Mr. Deacon converted the large entrance and foyer of the hall into a replica of an Elizabethan house at Christmas. The pay-boxes were camouflaged to represent the house, which was complete in every detail, and scenic settings on the walls and corridors at the entrance provided the proper atmosphere. Passing through this, patrons who were asked to help the charitable side passed into a veritable fairyland so brilliant that parents brought their children to see it.

A novel feature of this was a replica in miniature of the street telephone kiosk, at which on payment of one penny children could ring up and talk to Santa Claus. The picture was completed by the female attendants, all of whom were attired in the picturesque dresses of 1873.

All the leading singers of the world have appeared at the Albert Hall, and Tetrazzini, who was making a farewell visit to Sheffield this week, paid a special visit to the Albert Hall to renew old memories. On Friday, the actual day of the celebration, 300 old persons were invited to the matinée performance, for which a special programme was arranged, and Captain Harold Dring at the organ introduced songs of 60 years ago.

Another popular feature of the celebration was a competition in which patrons were asked to identify and place in proper order 10 G.-B. film stars. Prizes value £25, and presented by local tradesmen, were offered.

On Sunday the veteran musician, Sir Henry Coward, who has conducted many concerts at the hall in its old days, was the conductor at a concert, the proceeds of which were in aid of the Poor Children's Seaside Holiday Fund.

Mr. Deacon's activities have received an excellent Press, photographs of the foyer spectacle, children's telephone kiosk, old folk's treat, etc., appearing in local newspapers in addition to columns of news.

To Every Showman
Best Xmas Wishes
From the "Kine."

THEATRE CHAIRS OF STAR VALUE

with every modern improvement. To provide comfort with distinction, noiseless operation and hard wearing qualities you must consult us. Every seat fully covered by a five-year guarantee.

FOR CHAIRS, CARPETS AND DRAPERIES

Phone - Bradford 2980

L. B. LOCKWOOD & CO

NEWALL ST. WORKS, BRADFORD

and at London, Manchester, Glasgow, and Nottingham

"Mickey" Tours Bedminster

Street Stunt and Window Tie-ups

W. COLLINGS went all out on a big campaign to boost the new series of Mickey Mouse films which he is now showing at the Stoll Picture House, Bedminster, Bristol.

Dressing two boys up as Mickey and Minnie Mouse he sent them visiting the Christmas bazaars at the big stores and parading the main thoroughfares crowded with Christmas shoppers, and also kept them on the front of the house at different times.

Mr. Collings also secured a considerable number of tie-ups; at Woolworth's Stores a special counter was devoted to Mickey Mouse novelties, and this was headed with a large cut-out of Mickey and a notice of the theatre.

In the window of a local pie shop a fitting 5 ft. by 2 ft. 6 in., with a cut-out of Mickey, was erected, stating that he simply loved Clarke's Steak and Kidney Pies, and that he could be seen at the Stoll P.H. The window was kept lighted until 11 o'clock at night, and the fitting will be exhibited during the run of the series, as it has slots in which the current week's film can be announced.

SOUTHSEA XMAS DISPLAY

R. J. BRUNT MAKES MOST OF FESTIVE SEASON

THE Christmas spirit was captured in effective manner by R. J. Brunt in a striking lobby display at the Commodore, Southsea.

A tableau was designed with Father Christmas driving his reindeer sledge laden with big parcels, each bearing the name of a forthcoming film attraction, across the snow. At the top of the display were the words: "Bringing your entertainment for 1934," whilst at the bottom the Christmas week programme, "Hawleys of High Street" (Wardour), was announced in festive lettering. Snowballs 3 ft. in height, each bearing the title and stars of future presentations, arranged around the display and illuminated from above with coloured lights, completed a striking scene.

To carry this effort further, Mr. Brunt tied-up with the A.B.C. Big Picture Parade, and constructed a huge silver horseshoe over 6 ft. in height, which completely encircled the front of the cash-box. This was adorned with large blue ribbon, and behind, a coloured announcement: "Your Happy New Year is assured by following the A.B.C. Big Picture Parade, 1934."

Throughout the week, George E. Harris, the organist, played "A Christmas Fantasy."

Regal girls in gala costume for the premiere of RED WAGON (Wardour) at the Regal, Marble Arch, W.1. Bill Pepper was responsible for this clever exploitation that marked the presentation of the picture

PLUGGING SONG HITS

"42nd STREET" TIE-UP WITH BIRMINGHAM GRAMOPHONE DEALERS

C. G. Higham, manager of the Empire Theatre, Stirchley, Birmingham, has arranged a number of interesting exploitation campaigns since his appointment to the hall recently.

For the screening of "42nd Street" (Warner) he concentrated upon the front of his hall and the local gramophone establishments for window displays. For the former he had a number of cut-outs of dancing girls arranged and floodlit on the front of the house, whilst similar cut-outs formed the central setting in the window settings tieing-up with the song-hits and having an announcement card: "Purchase your song-hits for '42nd Street' here. We have a full stock, then visit the Empire Theatre, Stirchley, and see their fine stock of entertainment."

"Central Airport" (First National) was publicised by a large replica of an aeroplane erected on the veranda with an arrangement to keep the propellor revolving, whilst nearby was a large cut-out of Richard Barthelmess standing beside a wrecked machine. The whole was effectively floodlit in colour at night and attracted much attention.

"It's Great to be Alive" (Fox) was successfully tied-up with chemists' emporiums in which various products and the Empire programme were advertised to advantage. "Hell Below" (M-G-M) received a full front-of-house display with a series of large cut-outs showing the various stars and a large centre display depicting the interior of a submarine with the stars in position representing a scene from the film.

C. G. Higham's latest attraction for "Fra Diavolo" (M-G-M) was a special Concession Week, in which a healthy filip was given to the business prior to the Christmas week slump. The whole of the district was visited by a special staff and concession tickets left at the houses which, when presented to the box-office of the Empire, allowed patrons the privilege of seeing the performance at a reduction of 33 per cent. of the ruling prices, Saturdays excepted. This stunt has proved a great success and has been continued for the week prior to Christmas.

Broadcast From Amateur Radio Station

H. HAGGAR'S EXPLOITATION FOR "THE WORKING MAN"

"THE Working Man" (Warner) was ingeniously boosted by H. P. Haggar, the versatile manager of the Castle Cinema, Merthyr Tydfil, with a window display that became the talk of the town.

Mr. Haggar, co-operating with a local boot and shoe repairer, arranged for a special boot repairing machine with a workman in attendance to be displayed in the shop's window, together with stills from the film and an art announcement card. "The Working Man" angle of the display was greatly appreciated by the passers-by and excellent publicity resulted.

Supporting this, a display in the lobby of a cut-out of George Arliss against a factory background attracted considerable attention.

A Baby Le Roy resemblance competition was promoted by Mr. Haggar for the screening of "A Bedtime Story" (Paramount). Slides were shown of the selected competitors and the audience voted for the winners. A silver cup and several valuable prizes were provided, for the winners, by a local tradesman, who also contributed to a composite advertising page in the *Merthyr Express*. The largest furnishers in the town were included in the boosting of the film and a window with a bedroom setting with Baby Le Roy sitting in bed attracted attention to the film's screening.

The local amateur broadcasting station, putting over their Sunday morning tests, gave excellent publicity to the film by playing the record of the theme song and announcing the film's screening.

PULL OF THE TOPICAL

Rotherham People See Themselves

The appeal of the public being able to see themselves on the screen never fails. This was again proved at Rotherham, crowds visiting the Rotherham Hippodrome to see a topical showing the visit of the Prince of Wales to Rotherham. This was specially "shot" for the Hippodrome by Gaumont's. W. A. Harte, manager of the Premier Picture Palace, Rotherham, and booking manager for the Hippodrome, who was cameraman and technician in the pioneer days, was in charge of one of the cameras used.

Every incident of the tour was recorded. After the screening the film is to be presented to the Mayor of Rotherham, to be preserved in the archives of the town.

A collection made at all the Rotherham kinemas on Saturday in aid of the Mayor of Rotherham Poor Children's Christmas Treat Fund raised a substantial amount. This was organised by Charles Danton, manager of the Rotherham Hippodrome.

"MORNING GLORY"

Radio Perfume Tie-up

For some weeks Hovendens, of Berners Street, have been working on a "Morning Glory" perfume in honour of Katharine Hepburn. The first advance samples of this were put on exhibition in their West End trade showrooms on Monday, and were immediately sold out. Wholesale chemists and perfumery houses are taking up "Morning Glory" enthusiastically, and widespread arrangements for window displays, with full credits to the Radio picture, are in hand.

This should make a very useful sales aid for exhibitors when "Morning Glory" is released in March, by which time the vogue for the new perfume will be in full swing.

FOYER SETTINGS

Aid Brum Screenings

Since his appointment as manager of the Astoria, Birmingham, J. J. Crowe has quickly applied his talents to exploitation. For "King of the Jungle" he arranged an attractive foyer setting with a cut-out of Buster Crabbe and Frances Dee, with a backcloth of a jungle setting, whilst placed around this was a number of coloured stills and the whole lit with amber lighting to produce a realistic effect. With this film was shown the production, "Famous Fights," which, by personal visits and telephone calls to the various boxing and sporting clubs in the Birmingham area, attracted attention to the film and also to the athletic prowess of Buster Crabbe. The result was that a number of the clubs made seating reservations.

For "The Mystery of the Wax Museum" he circulated special folder cards asking the question "Who stole the body from the Morgue"? whilst in the foyer there was a display depicting a scene from the film.

The
E. G. TURNER
Sound Screen

All Enquiries to

The Perforated Front Projection Screen Co., Limited

19, Charing Cross Road, LONDON, W.C.2.

'Phone: Whitehall 4087

CHATHAM'S BIG BOOST

Empire Display the Talk of the Town

EXPLOITS "INTERNATIONAL HOUSE"

THE ingenuity of Herbert E. Webster, and the skill of E. Dudley Pout, once again brought prominence to the coming attractions at the Empire, Chatham, for their scheme for "International House" (Paramount) was as effective as it was complete.

In the lobby was a display 16 ft. long by 8 ft. high, with the title of the film running across the top in bold characters. The side pieces had a background in many colours, with musical "notes" scattered about. Six large hand-painted cut-out heads of the principal players were superimposed on these side pieces, whilst the centre gave the cast and day-matter, with four large stars glittering in the lights. Above this was a recessed stage, 2 ft. in depth, the background portraying a dropped curtain, on which was a notice of the stage attraction.

At the side of this display were two hand-painted cut-out figures of page girls, holding in front of them trays containing house bulletins.

Later, the cut-out heads were taken off and attached to a display van, which paraded the town, and from which hand-bills and throwaways were distributed.

Tie-ups were also arranged. At Burton's, Gillingham, a model stage was surmounted by the words, "For Variety"; whilst, at the one side were pictures of various men's wear, and at the other high spots from "International House," with day-matter and cast in the centre. Cab Calloway and his orchestra were painted in silhouette in front of day-matter, and notice—"Get your records here and see the film at the Empire"—in the display in Worsfield's gramophone store at Gillingham; whilst other tie-ups included those at Cooper's, Chatham, and Warton and Sillifont, Rochester, both displays referring to the musical side of the film.

A striking tableau by J. Langlands Smith for PADDY THE NEXT BEST THING (Fox) at the Savoy, Glasgow

SHOWMANSHIP IN GLASGOW

TABLEAU FOR "PADDY, THE NEXT BEST THING"

A SMALL but very effective display to advertise "Paddy the Next Best Thing" (Fox) was arranged by J. Langlands Smith, of the New Savoy, Glasgow, in a corner of the vestibule.

The foreground, a cut-out of Janet Gaynor and Warner Baxter, with a lighthouse in the distance, was taken from a 12-sheet poster, and for the background a curved sheet of paper painted to represent sky and sea proved effective. Across the upper part of this tableau the wording "Christmas Week," "Paddy the Next Best Thing," and the names of the two stars were suspended by thin threads.

The background was flooded by concealed blue lights, and a neat touch was provided by fitting the lighthouse with a red flashing light.

"I WAS A SPY" NEWS STORY

Wolverhampton Enterprise

Manager J. L. Lloyd, of the Scala, Wolverhampton, had a brain-wave following the Royal request visit of Prince George to see "I Was a Spy" (G.-B.D.) at the Queen's P.H., on Sunday night last.

The film was showing at the Scala of the latter half of last week and Manager Lloyd bought up all the unsold copies of the local newspaper, the *Express and Star*, containing the report of Prince George's visit. These were stamped in large type across the news story with the following, in red ink: "Scala, Wolverhampton. 'I Was a Spy,' Thurs., Fri. and Sat., Dec. 14, 15 and 16. You must see it."

Then they were given away in the streets by "newsboys," and the result was packed houses for the three nights' run. Another slight variation of the method was to send round newsboys with the placards: "I Was a Spy."

XMAS PUDDING FUND

Patrons Bring Ingredients

L. Tyne Chapman, manager of the Elite Theatre, Bordesley, Birmingham, has hit upon a novel angle to exploit his theatre during the festive season by initiating a Patrons' Christmas Pudding Fund. Patrons bring the various ingredients, which are then mixed by a proper chef in the foyer and placed in the basin containers with a label, giving the name and address of the recipient who will receive the gift after it has been cooked.

This novel stunt was made possible by the co-operation of local tradespeople.

CATEGORY BOARDS

HOME OFFICE CONDITIONS

The attention of exhibitors is directed to the fact that in many areas where the Home Office model conditions have been adopted, the following new clause has to be embodied on the category indicator as from January 1, 1934:—

"While an 'A' film is being shown no persons under 16 can be admitted to, or allowed to remain, in this kinema unless they are accompanied by their parents or adult guardian."

It is possible to obtain a panel with the additional clause from makers of kinema signs and accessory dealers. An attractive new panel is being supplied by Girosign, Ltd., for the sum of 10s. each. In this instance the panel will supersede the tabulation panel now fitted in the Girosign category indicator.

DON'T EXAGGERATE

ACCURACY IN REPORTS OF EXPLOITATION

It has come to the notice of the Editor of the *Kine.* that a very small minority of managers have supplied stories of their exploitation stunts which have been so exaggerated as to be false and misleading.

It is impossible in some cases to check details before publication, but the Editor, in fairness to the great majority of showmen whose accounts of their exploitation have been entirely reliable, wishes it to be fully understood that he will immediately take the matter up with the directors of halls, the managers of which have been guilty of misrepresentation.

"THE WORKING MAN"

Birkenhead Tie-up

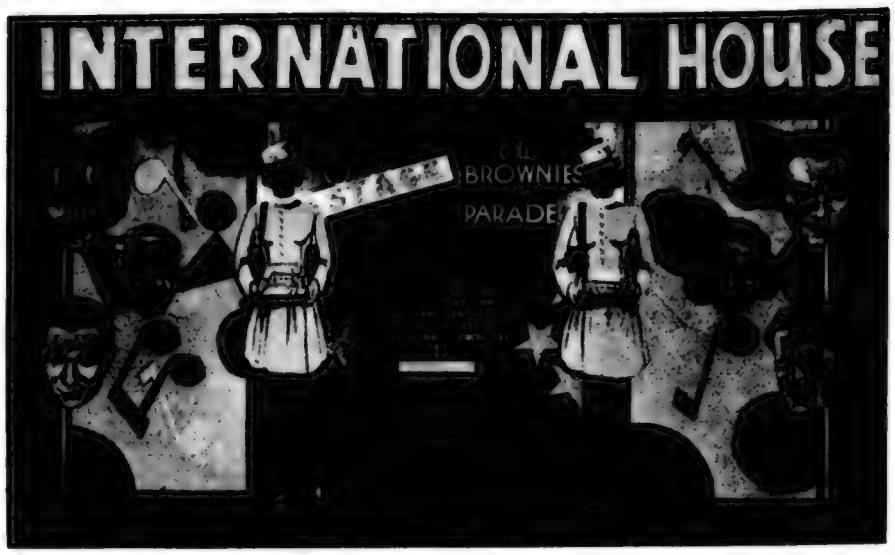
Two great names with a meaning—Gas and George Arliss. This idea was exploited by G. H. Barker, manager of the Scala Kinema, Birkenhead, prior to showing the film, "The Working Man" (Warner).

In conjunction with the Birkenhead Corporation Gas Department, he arranged two window displays, one of which is shown in the photograph we reproduce.

Much prominence was given to a poster, which read: "Two Great Names With a Meaning, Gas for Warmth—George Arliss for Entertainment."

Exploiting "The Working Man"

Collaboration with the Birkenhead Gas Department resulted in this attractive display in the company's show window, when THE WORKING MAN (Warner) was playing at the Scala



Large crowds were attracted to INTERNATIONAL HOUSE (Paramount) at the Empire, Chatham, by this effective lobby display staged by Herbert Webster

AROUND THE LONDON SHOWS

Camden's Model Studio—A Week of Thrillers—The Sign of the Troc.—Santa Claus at Harrow

LETTING patrons into "model" secrets of the Gaumont studios at Shepherd's Bush is the idea that has proved successful at the Camden Hippodrome, Camden Town.

This stunt is due to J. de Jong, the virile young circuit relief manager of G.-B. As patrons approach the box-office they are faced with a scale model, complete to the most minute detail, of the studios.

This exhibit was on show at the Cine. Exhibition at Dorland Hall, Regent Street, W.1. When the show was closed Mr. de Jong "staked his claim," and a day or two later this model was being eagerly inspected by crowds of patrons of this hall.

The show was completed by a veritable photographic salon, specially built frames in an attractive pale green were placed near entrances to the auditorium and filled with photographs (raided by Mr. de Jong from Hugh Finlay's collection!) of studio shops, activities and scenes from films now in production.

The charm of this piece of showmanship lies in the fact that it is not only original but possesses a quiet dignity that had a definite appeal to the crowds of younger mechanically minded patrons.

And Now Bands

Having, presumably, exhausted the (if any) "box office value" of "hidden talent" in so far as dancing and singing are concerned, the circuit houses have inaugurated band contests.

At Kennington, Old Kent Road, and Deptford, the G.-B.—P.C.T. houses are offering monetary prizes to amateur bands (and thereby, maybe unwittingly, depriving the competitors of their amateur status) who are allowed ten minutes to seek the applause of the audiences.

I heard one or two, and with all due respect to them, still feel that the sponsors of the scheme would have added to their own prestige, and the pleasure of the audience, had pukka bands been engaged. Such competitions are as senseless as they are useless. Besides which the competing units do not possess even the saving grace of unconscious humour which at least contributed something, if cruelly, to the mirth of the average patron.

Thrills in Old Kent Road

Repertoire weeks featuring particular film artistes, or the output of a particular producing company, are by no means new. At the Astoria, Old Kent Road, however, this week, the programme consists of a succession of "thrillers." For seven days the films will be changed, and South London is being provided with a round of mystery and thrills.

The films being shown are:—Monday, "Hounds of Zaroff"; Tuesday, "Roar of the Dragon"; Wednesday, "Dracula"; Thursday, "Mystery of the Wax Museum"; Friday, "Murders in the Rue Morgue"; Saturday, "Frankenstein," and on Sunday, "The Mummy."

I should add that the management, aided and abetted by "C.P.," have thoughtfully provided a stage show which successfully gives a contrast to the film side of the programme. This includes Herbert Lodge and his Saxophone Symphony, and several notable music-hall artistes—all in lighter vein.

Trocadero's Smart Publicity

Visiting the Trocadero, Elephant and Castle, I was struck with the intriguing style of publicity that seems to lend a distinction to the house.

Fortunate in the possession of a spacious vestibule, "Micky" Hyams makes good use of it. It is the third anniversary week of the house, and he has one of the most attractive displays imaginable. The whole side, some 40 ft., is taken up with a pictorial display, carried out in bas-relief. Needless to add, the Elephant is a prominent feature.

The one thing, however, which is novel, and, I believe, original, so far as kinemas are concerned, is a running interchangeable neon sign. The announcement occupies the usual place over the doorway, which is generally devoted to "Forthcoming Attractions." It was designed, I believe, by Major Bell and Wiring, Ltd., did the wiring under the supervision of H. Weenen.

Santa Claus Visits Harrow

A seasonable stunt was worked in Harrow by the shopkeepers and the Odeon Kinema. A week or so ago every householder received a facsimile letter purporting to emanate from Father Christmas stating it was his intention to visit the district. Last Saturday telegrams were issued reminding the people of his intentions, coupled with the intimation that he would appear on the stage of the Odeon.

Accordingly, Harrow was *en fete* for the occasion, and on Saturday afternoon Santa Claus, attended by his retinue of friends, was drawn through the streets in a sleigh, complete with ringing bells and real reindeers. The Christmas party called at various shops in the district pretending to leave parcels and toys.

He completed his journey at the Odeon, where he was received by H. Grafton Hutchinson, the manager, and entertained in a seasonable manner. Santa Claus handed to Mr. Grafton his films for the week, and subsequently appeared on the kinema stage, and advised the audience that they would find all their presents and entertainments in the local shops and the kinema. He told the children to send their letters to him and he would see that their presents were duly sent to them.

Father Christmas is making the Odeon his headquarters and will address the audiences at each performance during the week.

The idea of the "personal appearance" of Santa Claus is a Canadian institution, and has been fostered in the Harrow district by the local Chamber of Commerce, Mr. Hutchinson taking a leading part in the organisation.

The Odeon management are providing a real Christmas treat for the poor children at a special performance, when, in addition to the kinematograph entertainment, Mr. Hutchinson will personally give a conjuring show. The local people have subscribed to provide the youngsters with sweets, toys and balloons. Theatre and Kinema Caterers have generously given a thousand packets of sweets.

LONDONER.

Make it a Brighter Christmas—
USE SIEMENS-PLANIA CARBONS

Releases for Jan. 29, 1934

MATCHING ATMOSPHERE

FOR INDEFINITE PICTURES

Music Selected and Compiled By A. W. OWEN

SEVERAL of the films released this week have little or no atmosphere which can be created by an interlude, and although this always creates a difficulty in selection, it is possible to suggest music which will not be unsuitable to the general atmosphere of the story.

"The Love Nest" brings back memories of that very successful musical comedy, "Mary," for this was the title of the principal love song. It is included in the orchestral selection, but, unfortunately, I cannot trace any recording of this number. I am sure audiences will at once recognise the melody.

"The Gambling Ship" and its hectic atmosphere will be well introduced by the famous "Slavonic Rhapsody," which has again become popular.

"The Purse Strings" comes under the list mentioned above, yet I feel that in "Chanson de Nuit," of Sir Edward Elgar, we can suggest the quiet type of hidden drama in its original story.

"I Lived With You" has a Russian prince as its chief characterisation, and in Lugini's "Majestic," taken from the "Ballet Russe" suite, we have an attractive musical composition which will be easily recognised and appreciated owing to its frequent appearance in radio programmes.

For "Below the Sea," with its dramatic prologue, Dame Ethel Smyth's overture, "The Wreckers," should fit the bill, or, if thought too highbrow, could be substituted by any heavy overture, using the slow dramatic opening movement purely as an introductory interlude.

"I LIVED WITH YOU" (G.-B.D.)

CERT. A. 8,100 ft. Reg. No. Br.8881. Reviewed in *Kine*, June 22, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Ivor Novello, Ursula Jeans.
ATMOSPHERE.—Domestic romance adapted from Ivor Novello's successful stage play, in which a Russian destitute prince enters the home of a working-class family.
ORCHESTRA.—"Ballet Russe," Luigini. No. 4, "Mazurka," played as an introductory interlude only. (Bossey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration and synchronisation with record as detailed below for non-sync.
NON-SYNC.—"Ballet Russe," Luigini. No. 4 only "Mazurka," recorded on H.M.V. C.1949 by John Barbirolli and the Royal Opera House Orchestra Covent Garden, London, played as an introductory interlude only.
LIGHTING EFFECTS.—Deep orange and purple in fading sequence.

"TUGBOAT ANNIE" (M-G-M)

CERT. U. 7,712 ft. Reg. No. F.9153. Reviewed in *Kine*, August 31, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Marie Dressler, Wallace Beery, Robert Young, Maureen O'Sullivan.
ATMOSPHERE.—American waterfront comedy-drama, with a fire thrill on board the tugboat and strong romantic mother-love interest.
ORCHESTRA.—Serenade (No. 2), Heykens (Chappell), played as an introductory interlude only.
ORGAN.—As orchestra, with adaptation from the piano-conductor copy. Either for solo or synchronised with record as detailed below for non-sync.
NON-SYNC.—Serenade (No. 2), Heykens, recorded on H.M.V. B.4403 by the London Palladium Orchestra.
LIGHTING EFFECTS.—Blendings of mauve and amber.

"BELOW THE SEA" (U.A.)

CERT. A. 6,923 ft. Reg. No. F.8961. Reviewed in *Kine*, July 20, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Ralph Bellamy, Fay Wray.
ATMOSPHERE.—Exciting melodramatic story of the quest of sunken gold in which heroism, villainy and romance play their part. The film opens with a prologue depicting the activities of the "Q" ships in the last war.
ORCHESTRA.—"The Wreckers" Overture, Dame Ethel Smyth (Chester), synchronised with record as detailed below for non-sync.
ORGAN.—As orchestra, using piano-conductor copy for synchronisation with record as detailed below for non-sync.
NON-SYNC.—"The Wreckers" Overture, recorded by the composer and the British Symphony Orchestra on Columbia D.X.287.
LIGHTING EFFECTS.—Deep red flood, followed by deep blue and green tints fading to amber and deep crimson.

"GAMBLING SHIP" (Paramount)

CERT. A. 6,277 ft. Reg. No. F.9027. Reviewed in *Kine*, August 3, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Cary Grant, Benita Hume.
ATMOSPHERE.—A romantic drama with a gangster background with the principal action played on board a floating night club.

NOVEL BOURNEMOUTH COMPETITION

Prizes for Musical Interludes

AN original idea in regard to organ interlude presentation has been successfully put over at the Electric Theatre, Bournemouth, in the form of a competition for all musical patrons.

Derek Ronald, the resident solo organist, gives regular solo interludes which he has named "Organlogues," and the management has offered substantial prizes for the three best original organlogues sent in.

Amateur efforts reached quite a surprising standard, the winning interludes being (1) "A Village Flirtation"; (2) "A Christmas Party at the Hall"; (3) "A Village Drama." The prizes, which consisted of (1) a three-month season-ticket for two persons to the Electric Theatre; (2) the same as No. 1 o three months' tuition on the Christie orga at the theatre; and (3) one guinea.

Derek Ronald presented the prizes, with the winning efforts as part of his programme during the week. The Christie unit organ at this theatre is fitted with a Radiotone attachment and Derek Ronald makes full use of this, slides on the screen and synchronised records. Many other theatre managers might find a similar experiment both interesting to their patrons and profitable to the box-office.

THE attention of kinema managers and organists is directed to an article on page 4 of this issue of the KINE where the effect of a recent High Court judgment regarding the public performance of gramophone records is explained.

In future, all gramophone records recommended for use in these columns will be of music which is still copyright, this being outside the scope of the judgment given last week by Mr. Justice Maugham.

ORCHESTRA.—"Slavonic Rhapsody," Friedman. (Bossey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration and synchronisation with record as detailed below for non-sync.
NON-SYNC.—"Slavonic Rhapsody," Friedman, recorded on H.M.V. B.4249 by De Groot and the orchestra of the New Victoria Kinema, S.W.
LIGHTING EFFECTS.—Blending of two shades of blue, mauve and purple in slow fading sequence.

"THE PURSE STRINGS" (Paramount)

CERT. A. 6,277 ft. Reg. No. Br.8967. Reviewed in *Kine*, July 20, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Dorothy Bouchier, Gyles Isham.
ATMOSPHERE.—Marital drama of a wife who takes to shoplifting when left short of money and no dress allowance.
ORCHESTRA.—"Chanson de Nuit," Sir Edward Elgar (Novello), played as an introductory interlude.
ORGAN.—As orchestra, using organ solo copy for either solo or synchronised presentation with record as detailed below for non-sync.
NON-SYNC.—"Chanson de Nuit," recorded on H.M.V. D.1236 by the composer conducting the Royal Albert Hall Orchestra.
LIGHTING EFFECTS.—Blendings of deep blue and violet.

"THE LOVE NEST" (Wardour)

CERT. A. 6,222 ft. Reg. No. Br.9062. Reviewed in *Kine*, August 3, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Gene Gerrard, Camilla Horn.
ATMOSPHERE.—Farcical comedy of matrimonial misunderstandings and humorous complications.
ORCHESTRA.—"The Love Nest," from the musical comedy, "Mary." Either the song alone used as an introductory interlude or the selection used as a separate interlude (Chappell).
ORGAN.—As orchestra, using the piano-conductor copy of above orchestration for adaptation. I cannot trace any recording of either song or selection for synchronisation purposes.
NON-SYNC.—Any musical comedy light selection or an up-to-date medley of dance numbers, such as "I Took My Harp to a Party" Valse and "Don't Change" and "This Is Romance" Foxtrots (Chappell). Recording numbers available before film release date.
LIGHTING EFFECTS.—Blending of bright colours for selection of dance numbers, but blue only in two shades for "Love Nest Song."

"PRIVATE DETECTIVE NO. 62" (Warner)

CERT. A. 6,012 ft. Reg. No. F.9122. Reviewed in *Kine*, August 24, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—William Powell, Margaret Lindsay
ATMOSPHERE.—Fast-moving crime drama which delves into a new American racket, the private detective agency.
ORCHESTRA.—"Adventure," Dramatic Allegro, Dellanoy (Keith, Prowse), played as an introductory interlude only.
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration and synchronisation with the record as detailed below for non-sync.
NON-SYNC.—"Adventure," recorded on Columbia D.19279 by Symphony Orchestra, presented as an introductory interlude only.
LIGHTING EFFECTS.—Blending deep amber and crimson

"FIDDLIN' BUCKAROO" (Universal)

CERT. U. 5,157 ft. Reg. No. F.9065. Reviewed in Kine. August 17, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Ken Maynard, Gloria Shea.
ATMOSPHERE.—Western drama on popular and conventional lines, with strong romantic element.
ORCHESTRA.—Any fast-moving standard overture, such as "Masaniello" Overture, Auber (Bossey-Hawkes).
ORGAN.—As orchestra, with adaptation from any solo piano edition, but if synchronising with record as detailed below for non-sync, use the piano-conductor (new edition) copy of above orchestration, as all instrumentation is cued in this part.
NON-SYNC.—"Masaniello" Overture, Auber, recorded on Columbia D.X.187 by the Milan Symphony Orchestra (Special Kinema Catalogue).
LIGHTING EFFECTS.—Blending of violet, amber and red. The latter for final "Allegro" movement only.

Solo Organ Interludes.—No. XXV.

MUSIC FROM THE MAIL BAG

Two Schemes from the South-west

GAUMONT PALACE ORGAN: COMPTON 8 RANK, 3 MANUAL

THIS week one of our leading provincial organists contributes a pair of interludes, both containing ideas which are easily adapted by any organist to his own individual requirements. The mail of the organ fans must be seen to be believed, especially in the case of broadcasting organists, and many humorous excerpts from letters would help to put the show over.

Standen Rolls does not claim to be the originator of the "Mailbag" interlude, and attributes this to Sandy McPherson, the organist at the Leicester Square Kinema, to whom he was assistant for over eighteen months before going to Plymouth. He, like the vast majority of kinema organists who really play the organ, had church experience at the Parish Church, Hampton, under Cecil Ridgeway, was a pupil of Dr. Tootell (Marble Arch, W.), has a fine bass voice trained by Visetti, had ten years' "silent film" experience as pianist, and musical director, transferring to the organ when the Luxor, Twickenham, opened. Became Sandy McPherson's assistant at the Empire, Leicester Square, for a year and a half before securing his present post.

A. W. O.

Various issues of the "Kine," containing numbers of the "Solo Organ Interlude" series are out of print, and thus some organists have not a full set.

A copy of any interlude unobtainable will be sent if application is made to me, but organists are advised to subscribe to the paper to prevent this matter occurring. A. W. O.

"THE MAILBAG"

SLIDES AND MIKE

Slide 1. During the past week I have received a number of interesting letters from patrons and I purpose to found this week's interlude on the contents of two of them. The first comes from Miss —— of Tavistock. Here it is——

2. Photograph of Income Tax Demand Form.
Mike.: "Take that off you idiot—it's the wrong letter."
3. Dear Organist:
I am a regular patron of the Gaumont Palace and would like to ask you a personal question. Do you ever play the organ without that horrible wobble and do you ever play anything that is not a galop? Yours inquisitively, F. P.
4. I thank you Miss P. Yes I do sometimes switch off the wobble and occasionally play something which is not a galop. How about this . . .
5. LARGO (Handel). Played straight—no trems—no tibias.
Close in screen curtains.
6. The other letter is from Mr. J. Read it . . .
7. Dear Organist, I come into the Gaumont every week to try and forget my troubles—I have three of them—my mother-in-law, her brother and sister . . .
8. Will you play "I Cover the Waterfront," I ask you for two reasons, I like it and Ma-in-law does not. Yours sincerely, Jimmy James.
9. O.K. Mr. James, I'll play it for you and if you think it will help I will sing it—here goes . . . HANG ON TO YOUR SEATS . . .
10-13. Words of "I cover the Waterfront." Voice through Mike.
14.—That should settle your mother-in-law, if the song did not my voice certainly did. Now how about auntie and uncle, try warbling this in their hearing . . .
15. It's only a shanty in old Shanty Town.
But Auntie and Uncle are hanging around.
16. If they ever went home we would all give three cheers,
They dropped in for lunch and they stayed seven years.
17. It once was a palace and boy—it was swell,
Our relations have made it the Palace Hotel.
18. If we want them to leave—we must burn the place down,
Our shanty in Old Shanty Town.
19. And to conclude I will endeavour to please both Miss P. and Mr. J. with the same number—an old song, popular with many and sung by a *real* singer . . .
20. "O Sole Mio" with Caruso's new record.
Running time 11¼ minutes.

"MEMORIES OF ROMBERG"

As lift rises play introduction of "Student Prince" selection (orchestral version—not piano solo, which is an entirely different selection).

Mike. announcement.—"For my interlude this week I offer 'Memories of Romberg'—a selection introducing the most popular numbers from 'The Student Prince,' 'The Desert Song' and 'Viennese Nights.' We commence with 'Serenade' from the 'Student Prince.'"

Play "Serenade" once through.

Mike.—"From the quadrangle we go to the scene of the Desert Song where the Riffs make the night ring with melody.

Play "Riff Song" followed by "One Alone" either solo or with Crook's record. (One verse—One chorus.)

Mike.—Rejoining the Student Prince and his merry fellows, we lift our voices in "The Drinking Song."

Play "Drinking Song" once through as per selection.

Mike.—"And finally, a song from the film "Viennese Nights," a song which, although no longer new, still appeals—"You will remember Vienna."

Play "You will remember Vienna" with Crook's record.

Time—9¼ minutes.

G.B.E. SOCIETY SHOW

"SUITCASE" TALKIES AT PARTY

Last week G.B. Equipments, Ltd., received the honour of giving a performance of their new 16-mm. "suitcase" talkie set at a party held at the London residence of Constance, Duchess of Westminster, to the King of Greece. The Prince of Sweden, and several representatives from the Embassies were also present.

A full programme of G.B.E. 16-mm. films was screened under the management of Capt. Geoffrey Hudson, special representative of G.B. Equipments, Ltd., after which the apparatus was inspected with great interest.

Indications now are that G.B.E. will receive similar requests from other society hostesses for the inclusion of "suitcase" talkies in their party arrangements.

SMART and DISTINCTIVE
UNIFORMS
USHERETTES' DRESSES A SPECIALITY
STYLES SENT ON APPLICATION
A Splendid Range of Designs and Patterns for Male Attendants
Any Colour Scheme matched

Extract from the Press, December 7th, 1933.
"Visitors to the KELBURNE (PAISLEY) are FULL OF PRAISE for the SMART AND ATTRACTIVE UNIFORM worn by the Staff. These were designed by the tailoring experts of the Uniform Clothing & Equipment Co. Ltd., of 10-11, Clerkenwell Green, E.C."

Prompt attention and satisfaction guaranteed

The UNIFORM CLOTHING & EQUIPMENT CO., LTD.
10 & 11, CLERKENWELL GREEN, LONDON, E.C.1
Telephones: CLERKENWELL 6682/5226. Telegrams: "Uniquip," London.
MANCHESTER: 'Phone: Pendleton 2144 (day and night).
GLASGOW: Central 519 (day) Western 5109 (night).

ORGANIST APPOINTMENTS

FOR NEW INSTALLATIONS

The following resident solo organist appointments have been filled, and duties will be taken up at or before the end of this month:—

REGAL, WINCHESTER.—Geoffry Keith, from the Donada Circuit theatres and the Ritz Theatre, Edgware.

ASTORIA, BOSCOMBE.—Victor Johnson Lewis, for a long period assistant organist to Reginald New at the Beaufort Theatre, Birmingham.

PLAZA, WORTHING.—Thomas Dando, from the Capitol Cinema, Didsbury, and other Manchester theatres, including the Broadway, Eccles.

ASTORIA, BRIGHTON.—T. Guy Hurdell, from the Central Kinema, Kidderminster.

REGAL, YARMOUTH.—J. Taylor, to give opening recital for the Press on December 30; Reginald New (Kingston Regal), to give recitals at public first performance on January 1 and during the week.

No resident organist yet appointed.

PLAYHOUSE, DEWSBURY.—Antony Zala, an organist who has had extensive touring experience on the Gaumont-British circuit.

BROADCASTS FROM LIVERPOOL

CARLTON APPRECIATION

Further broadcasts of James N. Bell playing the Compton organ at the Carlton Theatre, Green Lane, Liverpool, have been arranged by W. Speakman, general manager of the C. J. Doyle Circuit. Mr. Bell will broadcast from 7.30 to 8 p.m. on December 23, and from 6.30 to 7.5 p.m. on January 10.

Relays have been arranged from the Carlton on three previous occasions. The new bookings, coupled with the hundreds of congratulatory letters he has received, are evidence that Mr. Bell's playing is appreciated as much by wireless listeners as it is by Carlton patrons.

Fredric Bayco at Sheffield

Frederic Bayco, organist of the Dominion Theatre, London, was guest organist at the Regent P.H., Sheffield, last week. He gave four interludes each day, and these were highly appreciated.

The appeal of these was considerably enhanced by the picturesque stage setting arranged by C. E. Windsor, manager. This was carried out in black and silver, and two members of the staff appeared as pierrot and pierrette. An interchangeable lighting scheme was also introduced.

INCREASED FREQUENCY RANGE

What are the Benefits?

By R. HOWARD CRICKS, A.R.P.S.

LEADING manufacturers of sound equipment have been developing improvements in reproducing apparatus, and have been inviting exhibitors to instal their latest patterns—at a price. Exhibitors are naturally chary of accepting the invitation without very close consideration, and, judging by correspondence I have received, there are many questions which are agitating their minds.

I dealt with various technical aspects of high-frequency response in the October issue of the *Ideal Kinema*, and it is not my intention to repeat this matter. I am more concerned for the moment with the position of the exhibitor who is wondering whether or not to lay out some hundreds of pounds on improving reproduction which may already appear to him perfectly satisfactory.

First of all, let me make it clear that the terms Wide Range, Full Range, High Fidelity, High Frequency, Extended Frequency Range, cover not only an improved reproduction system, but equally an improved standard of recording. The former is what the exhibitor pays for in order to benefit from the latter.

The Cost of Perfection

What does the exhibitor get for his money? The various systems are, of course, by no means identical in this respect, but the Western Electric Wide Range equipment may be taken as typical.

This equipment comprises a new sound head, with curved gate, materially reducing the effects of flutter, film buckle and film weave. Minor modifications are made in the amplifier, while behind the screen are placed several cone speakers and a small "tweeter" speaker, in addition to the existing speakers. The cones are capable of handling frequencies down to 30 cycles per second—an octave below existing speakers—and the tweeter of handling frequencies between 3,000 and 10,000 cycles, or half an octave above existing systems. The equipment is, therefore, capable of reproducing faithfully any frequency between 30 and 10,000 cycles *provided those frequencies are on the film.*

Those italics indicate my principal doubts on the subject. I must confess that until I had spent an hour or two in the W.E. private theatre at Bush House listening to various recordings, old and new, I was of the opinion that the sole results of the improved frequency range with existing recordings, and particularly with poor, old, or dirty prints, would be to increase the ground noise.

Improving Weak Recording

To my surprise I found that this was by no means the case. A considerable time ago I remarked on the fact that the early De Forrest recordings, crude as they sounded at the time, were actually quite passable when reproduced on modern equipment—the recordings were better than we knew. The same applies apparently to more recent recording.

The equipment at Bush House is connected up with a switch, a movement of which cuts out the additional speakers and practically reverts to the standard equipment. Running over various recordings with my finger on this switch, I was surprised to discover that a recording not particularly brilliant was definitely improved by the Wide Range reproduction, while in recording of better quality, the improvement was really amazing.

Some time ago I heard the RCA High Fidelity equipment, and was able to testify to its remarkable reproduction of High Fidelity recording. I was not then able to give it such a thorough test as with Wide Range, but there is little doubt that if the improved frequency range makes so much difference with the W.E. equipment, there will be a corresponding improvement with other equipment, irrespective of make.

Bass and Soprano

It is chiefly in the bass that the ear detects the differences; hitherto, unsuspected drums and bass instruments become audible. At the same time, the improvement in the treble range is quite evident in the improved quality of feminine voices—always a favourite subject for attacks on the talkies—and the improved attack of transients, such as various effects, the plonk of banjoes, and so on.

An important improvement, more or less incidental to the equipment, is that, thanks to the added bass, it materially increases the over-all modulation of speaker output—one of the greatest difficulties in recording symphony orchestras. I was informed that it was on the strength of a reel from "That's a Good Girl," which was run through, that Jack Buchanan decided on installing the new equipment in the Leicester Square Theatre.

That the equipment is now ahead of the best film recording was demonstrated by some hill-and-dale discs which came over with a truly remarkable fidelity. There is, therefore, no likelihood of its being superseded in the near future.

A Practical Question

Having assured myself that the new equipment does definitely raise the whole standard of reproduction—and may I emphasise that I have not the least doubt that competing equipment is equally efficient in this respect—I went more closely into the practical aspects.

First, will the projectionist be faced with any new difficulties in handling the equipment? As far as I could discover, there is not the slightest difference in running or upkeep, the only difference being in fact the slight alteration in the threading of the sound head. In the RCA sound head threading is actually easier than before.

A Printing Problem

Next, what of poor prints, and in particular duped sound tracks? This I am convinced is a point which will have to receive serious attention from the printing firms when the increased frequency range becomes generally adopted in the studios. RCA inform me that they have made arrangements to co-operate with any laboratory printing High Fidelity tracks, a step which is to be commended. The majority of British Acoustic recordings will presumably be printed in the Gaumont laboratory, and one may assume that there is some measure of co-operation here.

As far as I am aware, no printing laboratory in this country has any means of checking frequency range on a print, other than in one or two cases by a micro-densitometer. In my view this is a matter which should be quickly remedied.

Scientific Testing

I discussed with F. G. Humberstone, of W.E., a simple and practical testing device which I should like to see adopted by every laboratory—just a volume meter, graduated directly in decibels, connected through absorption circuits, so that it would read only the modulations of the higher frequencies. If all negative leads were to consist of a section of high-frequency recording, which would be printed on a few feet of the positive, a simple and infallible check would be obtained on every reel of film printed. Of course, whether the printers can afford such luxuries when their product is selling at 0.9d. per foot, less so much, is a matter between themselves and the renters.

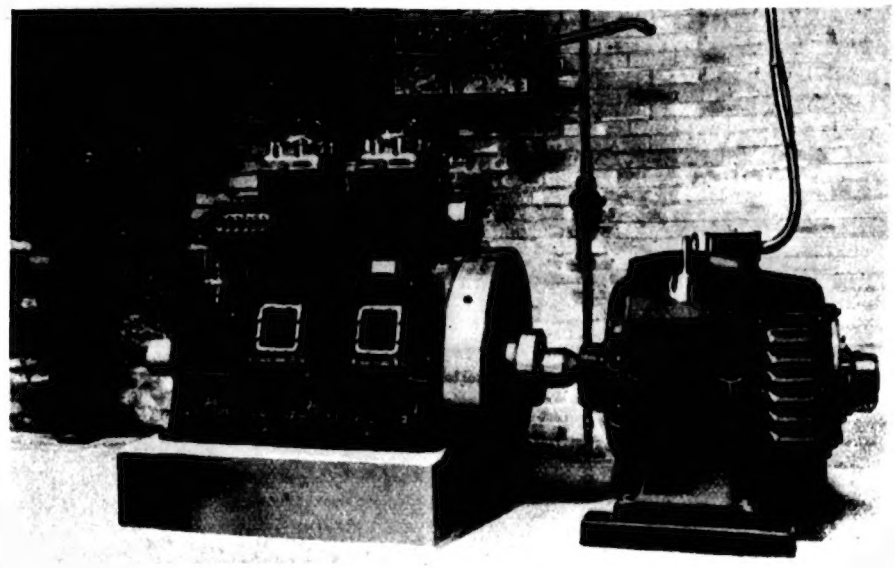
Am I being too optimistic in hoping that the renters may change their policy, in the case of foreign productions, of printing almost invariably from duped sound tracks? We know that, thanks to the peculiarities of our Customs, this would involve a considerable additional expenditure; but one cannot help feeling that if the exhibitor is willing to spend considerable sums to improve the quality of the goods he is offering his customers, the renter should back him up by supplying the finest quality within his power—for there is no question that when one is considering frequencies up to 10,000 cycles, a duped print must fall far short of the original.

No New Ground Noise

One final point which I queried—whether if commercial records are played on the non-sync. through the new equipment, their ground noise will be increased.

On the W.E. equipment, and I assume on all the others, a filter circuit with fixed cut-off at 5,000 cycles is fitted to the non-sync. pick-up; thus it is possible to take full advantage of improved bass response without the addition of ground noise, which usually occurs about 6,000 cycles.

To conclude, there is not the least doubt that the standard of reproduction, after having, may I suggest, dropped slightly during the past year or two, is definitely in a state of renewed progress. The number of films recorded with the increased frequency range is gradually increasing, but the exhibitor who retains his old equipment cannot reap the benefit.



The Petter silent-running atomic Diesel engines of 36 h.p., which supply current at the Commodore, Orpington

Kinemas Planned

MARGATE'S DREAMLAND KINEMA

Rebuilding Scheme Goes Forward

Bexley and Bexley Heath Building—Hotel Kinema for Brighton—Newton Abbot Plans

WORK has commenced on the £86,000 rebuilding scheme at the Dreamland amusement centre, Margate, the building contract having been placed with Rice and Son, Ltd., of Prudential Chambers, Margate.

The promoters of the scheme are Margate Estates, Ltd., whose secretary is M. L. Goldby, Astor House, Aldwych, W.C.2.

The construction of an entirely new kinema seating 2,000 is included in the scheme. The present kinema will be demolished.

Leathart and Granger, of 7, John Street, W.C.2, are the architects, and Higgins and Griffiths, of 21, Orchard Street, W.1, the consulting engineers.

Bexley Heath Super

Sidney Bacon's Pictures, of 108, Great Russell Street, London, W.C.1, have purchased a site for the erection of a super-kinema seating 2,000 in The Broadway, Bexley Heath, Kent.

Plans have been prepared by Robert Cromie, F.R.I.B.A., of 35, Baker Street, W.1, and approved by the authorities. Messrs. Ellingham, of Dartford, will be the builders, and will commence immediately.

The kinema will be equipped with an organ and console lift, also a lift to the balcony.

Another feature will be a full-size stage, with the most up-to-date lighting, enabling the management to present stage shows.

Another Kinema for Bexley

A scheme is on foot for the erection of another kinema at Bexley, Kent.

At the recent meeting of the Council an application was received from T. C. Hills, estate agent, of 18, High Street, Welling, for permission to build a kinema, café and swimming pool on land known as Danson Park Rose Gardens. The Council decided to raise no objections.

Brighton Hotel News Theatre

We understand that a proposal is under consideration for the construction of a news theatre in the Hotel Metropole, Brighton, which is owned by Gordon Hotels, Ltd., of Whitehall Rooms, Whitehall Place, S.W.1.

Plans are being prepared by V. C. Hardy, chief engineer to the Gordon Hotels.

Odeon, Worthing

Worthing Corporation has approved an amended plan submitted by Whinney, Sons and Austen Hall on behalf of Odeon (Worthing), Ltd., for a kinema proposed to be erected in Liverpool Road.

Minehead Building Starts

Work has started on the building of a new kinema and dance hall at Minehead, Somerset, for Minehead Entertainments, Ltd., whose secretary is S. Jay, of 37, King's Gardens, Hampstead, N.W.6.

The kinema will seat 1,500 persons, and the dance hall will accommodate 600.

Andrew Mather, L.R.I.B.A., of Leicester Square Chambers, W.C.2, is the architect, and F. G. Minter Ltd., of Ferry Works, S.W.11, are the contractors.

Tewkesbury Contract Let

The contract for the new Sabrina Cinema at Tewkesbury has been secured by Collins and Godfrey, of Cross, Tewkesbury.

The kinema, which has been planned by L. W. Barnard and Partners, architects, of 47, Promenade, Cheltenham, will accommodate 700 persons.

Newton Abbot Plans Passed

Plans have been approved for the erection of a new kinema seating 1,000 at Newton Abbot. These were submitted by William C. Gilley, of Aylwood Road, Newton Road, Torquay.

The architect is Howard Williams, of 2, St Andrew's Place, Cardiff.

THEATRE DECORATIONS, FURNISHINGS AND STAGE EQUIPMENT
SEND FOR QUOTATIONS TO:
F. H. CARPENTER & SON, Ltd.
1, STANHOPE STREET, LONDON, N.W.1.
'Phone: MUSEUM 9730.

Hemsworth Kinema

A local syndicate proposes the erection of a kinema at Upton, near Hemsworth, the solicitor being A. S. Furniss, Fairfield, Rotherham, who is also one of the promoters.

The architect is G. Cheesewright, 30, High Street, Rotherham.

Manchester Corporation has passed plans for the erection of battery and projector rooms at the Rivoli kinema, Rochdale Road, Hollyhurst.

B.T.P. INSTALLATIONS

B.T.P., Ltd., has completed the following installations during November: County Mental Hospital, Prestwich; Empire, Ashton-under-Lyne; Workmen's Institute and Memorial Hall, Glyncorrwg, and the Regal, Fenham. A conversion to "P" type natural tone reproducer has been made at Grosvenor House, Park Lane.

An installation in the course of erection is at the Regal, St. Agnes, Cornwall, and contracts obtained include the Palace, Melton Mowbray; New Salter's Hall, Droitwich, and the Playhouse, Bromsgrove.

FOR ELECTRICAL WORK OF ALL KINDS
Phone
Temple Bar 7464 (5 lines)
STRAND ELECTRIC
19-24 & 28, FLORAL ST., LONDON, W.C.2
Grams: "Spotlite, Rand, London."

CURRENT LEAKAGE

(Continued from page 25)

a high voltage is induced in the latter, so that it causes an arc to be set up at points where the insulation may be weak. The field winding, too, is subjected to increased voltage stresses, so that a breakdown to insulation is probable.

The remedy is to fit an arrangement, in the form of a protective device, by means of which the field is discharged as soon as as armature circuit is broken. The two lamps, LL, will serve this purpose. A glance at the complete diagram will show that, when the armature circuit is broken at X, the field will discharge through the lamps. The lamps should be carbon filament lamps, and they may be fitted in any convenient position near the motor starter

Generator Field Control

The generator voltage can be controlled by two means—by varying the speed of the motor, or by adjusting the shunt field rheostat. Motor control is not at all desirable, since the voltage cannot be aljusted to small variations. Yet with field rheostat control the resistance to be cut out or inserted should be capable of micrometer variation.

In the ordinary way the resistance stops have a definite value, so that, assuming the resistance between stops to be of the same value, this amount must be cut in or out. In Fig. 2 is illustrated an arrangement by means of which the amount of resistance cut out varies, although the resistance between stops is the same.

A permanent resistance, R, is connected to the rheostat terminals, thus making a permanent path through the shunt field. It will be seen that, as resistance is inserted or cut out of the ordinary rheostat, R1, the joint resistance of the two resistances in parallel varies, so that micrometer control is established. Another thing, this arrangement is a kind of protective device, because the machine voltage cannot fall to zero as would be the case if a contact in R1 were loose.

KAY FILMS' OWN CHRISTMAS PARTY

CELEBRATING A BUSY YEAR

Forty-two Million Feet of Film Processed

TWO hundred staff and guests of the Kay Film Printing Company, of Finsbury Park, with Ernest Roy, managing director, in the chair, made great whoopee on Saturday night at one of the most splendid parties held by the Trade this year.

The occasion was the sixth annual dinner, fancy dress dance and Christmas party, held at the Royal Hotel in Woburn Place, W.C., and among the guests were E. Tozer, managing director of Pathé, of France, his daughter, Edith, who presented the prizes; Mr. Sanger, editor of Movietone News; Mr. and Mrs. Hook; Mr. and Mrs. Simmonds, of Warner Brothers; C. Balmaine, of Selo; H. Raymond, of M-G-M; Mr. and Mrs. Maidment, of Fox Films; and Mr. and Mrs. Woods, of Kodak; and a host of Trade personalities. The whole evening was one of sheer joy and lively gaiety. The costumes were magnificent, and the three judges, Mr. Faija, Miss Edith Tozer, and M. A. A. Sinkins, were obliged to call on all to guide them by applause in their final choice of the six prizewinners.

In his reply to the toast of his health at dinner, Mr. Roy paid a warm tribute to the staff, and promised that next year pay-cuts would be restored.

He revealed that Kay in 1933 had achieved a remarkable and splendid record—42,000,000 ft. of film had been printed and processed—an announcement greeted by loud applause.

Mr. Roy dwelt strongly on the success of the firm in Trade football, and said that they had been honoured by one of their staff, Mr. N. Henry, being chosen for the international against France in the New Year.

A. J. Adams, C.B.E., chairman of the company, paid a generous tribute to his colleagues on the Board and the staff.

Part of the throng at Kay Film Printing Company's fancy dress Christmas Party on Saturday at the Royal Hotel, Woburn Place, W.C.

THE ELECTRIC EYE

RUSSIAN TELEVISION PROGRESS

Further information relating to Dr. Zworykin's progress in television is given in the *Radio News*, which contains further details of his iconoscope or "electric eye" mentioned some months ago in these columns.

An integral part of the iconoscope consists of 3,000,000 tiny photo-cells, held in a mica sheet measuring 4 in. by 5 in.; the cells are so small that they can only be seen under a powerful microscope. The sheet containing the cells is enclosed in a vacuum tube, 16 in. long with a bulb 8 in. in diameter.

The light impulses of the television subject or scene are taken for the iconoscope through an ordinary camera lens; the light is then transformed in a cathode-ray tube by means of the electron beam playing on the 3,000,000 cells, into electrical energy. In turn this energy is picked up by the cathode ray of the kinescope or receiving device, and is transformed back into light energy, thus yielding a reproduction of the televised image.

Dr. Zworykin explains that in the iconoscope the picture acts on a photo-electric cell all the time, and there is provision in the structure of the cell for collecting the energy of the light, or figuratively "memorising" it, and then transmitting it point by point 24 times a second. This method, he says, involves a new principle of storing electrical energy, which might be called "electric memory."

Technical Editor's Letter Bag

LIGHT FAILURE

ONCE again the failure of public electric lighting supply in a public place has jeopardised the safety of human life.

During a recent "blackout" in a Cardiff circus, a trainer was unable to locate a missing lion (one of five) in the arena. Fortunately, the audience thought it part of the performance and a panic was averted. The trainer *knew* the danger.

One day a calamity will stimulate the authorities to insist that in *every* situation where the failure of public electricity supply is likely to endanger human safety (such as in hospitals, theatres and similar places) an emergency installation shall be installed that will *automatically* operate in the event of breakdown of public supply. The public will then feel more safe.

ALFRED WARBIS.

Vernon House,
Martock,
Somerset.

Guild Activities

SHEFFIELD LECTURE ON THE VALVE

MEETINGS AT MANCHESTER, LEEDS, NEWCASTLE AND BRADFORD

THE December General Meeting of the Sheffield Court of the Guild of British Kinema Projectionists and Technicians was held at the Court headquarters, the Cambridge Hotel, Cambridge Street, Sheffield. There was a very good attendance to hear a lecture on "The Valve," given by G. H. Jones, of G.E.C.

Mr. Jones gave a short history of the birth of the valve and subsequent advance in the manufacture and efficiency of all the various makes. He dealt at length with the different Osram valves, and with the help of slides and films gave the members a full two hours of tremendously interesting details.

The films shown gave views of the Osram valves in the course of construction, showing how they were assembled, tested and packed for despatch. There were scenes of several branches of the research departments works in great details.

This lecture was so much appreciated that the secretary was requested to ask Mr. Jones to continue this subject with a further lecture on the technical side at some future date.

At the conclusion, an old memory in the form of Charlie Chaplin's "The Count" was shown to the members and visitors. The antics of the famous fun-maker was the cause of much mirth.

This and all the equipment, including the 16 mm. and 9 mm. projectors and the slide lantern were loaned by E. O. Hodgson, photographic expert and suppliers,, 127, Pinstone Street, Sheffield. After the showing of this film, Mr. Jones made a presentation to M. Simpson, a successful competitor in a competition in connection with a visit of the Sheffield Court's visit to the B.T.-H. works at Rugby recently.

Mr. Potter, of the Don Cinema, Sheffield, was awarded a year's subscription to the *Ideal Kinema and Studio*. This paper is found of great use to projectionists, and the technical subjects dealt with are discussed extensively among the members.

The first annual carnival ball of the Sheffield Court is to be held at the Cutlers' Hall on Friday, February 9, the Sheffield Court have decided that there is to be a portion of the proceeds to be given to the Alex Leitch Memorial Fund, and that as many of the unemployed kinema musicians as possible shall be included in the bands. This department has been given to Capt. H. Dring to arrange. Tickets will be obtainable at all kinemas in Sheffield, Rotherham, Staveley, Chesterfield and Barnsley. The managers who were the M.C.s at the Carnival Ball last April will again officiate. There will be numerous novelties and prizes for fancy dresses, spot dances and novelty dances.

Manchester Making Headway

The Manchester Court had a very successful monthly meeting on Sunday, December 17, at the Wheatsheaf Hotel, Manchester. The lecturer was Mr. Lockton, of the Chloride Storage Battery Co., Ltd., and his subject was "The Care and Maintenance of Storage Batteries." Much knowledge was gained by the lecture, which is to be followed up by a visit to the company's works at Clifton Junction on Friday, December 22, by the 1.20 p.m. train from Victoria Station, Manchester. Will projectionists please note. The chairman expressed the wish that exhibitors would give members the opportunity of this visit.

After the meeting there was a very pleasant little ceremony, when C. W. Perry, announced that he had the honour of making a presentation of a Bulle Electric Clock to Denis D. Browne, chairman of the Manchester Court in appreciation of the work that he had done for the Court.

In thanking the Court, the chairman remarked that he felt that the Guild was the finest thing that had ever come into the way of the projectionist, and that although the Court had had a most successful year as a result of hard work, he felt that a little more help from each member would make next year doubly successful.

He also paid a tribute to the President of the Guild, S. T. Perry, whose spirit is an example to every good Guild member.

The B. and D. Studio visit has been fixed for the third week in February, and the Fourth Cabaret Dance will be held in March.

The benevolent scheme is now very well advanced, and it is hoped to bring it into operation in a few weeks' time.

Bradford Discussion

At the usual fortnightly meeting of the Bradford Court of the Guild of Projectionists, E. A. Shuttleworth was in the chair. A discussion ensued on the propriety of allowing reports of meetings to be published in the Trade Press. A member said he understood that a letter had been received pointing out to the Bradford officials that "only reports of lectures," etc., had to appear in the Trade Press, and not a Court's business. The Secretary read a letter from headquarters regarding another report headed "Bradford Fireworks," which appeared in a Trade paper and to which they took exception. Comment was made by several members that a similar wording headed the Bradford report in the Guild's own paper, which was obviously no more private than any Trade paper. The secretary was instructed to communicate with London on the point.

Arrangements were made for efforts to procure lectures and visits and a full list will be given later.

Newcastle Court Inauguration

Operators employed in the Newcastle district have formed a Northern Court of the British Guild of Kinema Projectionists and Technicians. The Guild was inaugurated at a Sunday meeting held at the Gaiety Theatre, Newcastle, the meeting having been convened by Alfred Brown, B.K.S., chief operator at the Stoll Theatre, Newcastle, and John L. Wright, of Conradty Products. The speakers included H. B. Smith, vice-president of the Liverpool Court, and Ben Lloyd, vice-president of the London Court. There were about 100 projectionists present.

Mathematics for Projectionists

The members of the Leeds Court of the Projectionists' Guild held their general meeting at Whitelock's Rooms, Briggate, on Sunday, 17 inst. In the unavoidable absence of the chairman of the Court, L. J. Mannix, J. Fish was elected to carry out this duty. A discussion on the Court's annual dinner figured largely in the business of the meeting and final arrangements were made. A very enjoyable function is anticipated on old year's night. The lecture tabled for this meeting was on the subject of "Electronic Energy," but because of family illness, the lecturer, Mr. Broadley, was unable to be present and sent his regrets. The breach was admirably filled by Albert Buckley, who discoursed for an hour upon "Mathematics for the Projectionist."

New Soundproof Floor

HORACE W. CULLUM'S STRIKING ACHIEVEMENT

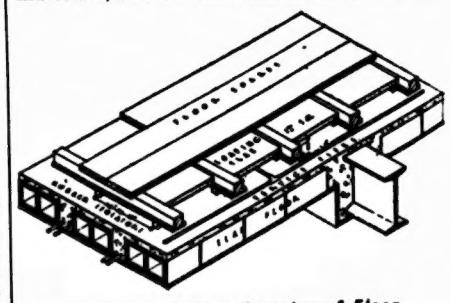
HORACE W. CULLUM AND CO., LTD., well-known acoustical experts and contractors, has turned its attention to the construction of "soundless flooring," and has produced the Cullum soundproof floor, which has been favourably pronounced upon by acoustic experts.

The floor is an independent boarded floor clear of the upper surface of the structural fire-resting floor. This result is achieved by mounting rebated joists at 14 in. spacing on a series of "isolators" spaced from 14 in. to 18 in. apart under the line of each joist, and weighting and spacing the joists by special "loading slabs" resting in their rebates.

Floating Floor

The overall thickness of the floating floor, measured from the concrete surface to the face of boarded floor, is under 4 in., and the increase in cost over ordinary methods of laying wood floors on concrete is quite moderate.

After experimenting with a variety of materials, rubber was selected as giving the highest degree of sound insulation, and a special rubber compounded from latex was chosen as giving maximum durability. Under reasonably favourable conditions, this material is likely to retain its properties of resilience for sixty years or more, and the situation of the isolators, secured to the underside of the wooden joists, appears to fulfil the optimum requirements, which are: complete absence of oil, a stable moderate temperature, absence of light, and a certain amount of movement.



How the Cullum Soundproof Floor is constructed

Western Electric Test

The floor has been tested by the Western Electric Co., whose report states that a loudness reduction of 60 per cent. is produced, comparable to the effect of a ½ in. thickness of "Akoustikos" felt—a material so soft as to make its use impossible in such positions.

Expressed in another way, if the intensity of walking as heard in a room below a hollow tile floor is 54 decibels, the floating floor reduces this to 42 decibels, which is a quiet condition often exceeded by the hum of everyday life.

READERS requiring information and advice respecting Patents, Trade Marks or Designs, should apply to Messrs. Rayner & Co., Patent Agents, of 5, Chancery Lane, London, W.C.2, who will give free advice to readers mentioning the "Kine."

A MERRY CHRISTMAS TO ALL from SHIP CARBONS

THE BAILEY "MONOLUX" (Regd.)
REAR PROJECTION SCREENS
FOR STUDIO AND THEATRE
Pearl White
Light evenly distributed
Clear definition of picture
Complete absence of prism bands (or light spot)
Requires no re-dressing
Entirely supersedes the glass screen
Any size supplied
CINEMA MAINTENANCE CO.
Remo House, 310/312, Regent Street, W.1
Tel.: Langham 4194

Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in form D.

Date.		Title of Films.	Stars.	Shown By.	Place.	Time.
LONDON						
Wed., Dec.	20	Rainbow Over Broadway	Joan Marsh	G.B. Dis.	Prince Edward	3
,, ,,	20	Turkey Time	Tom Walls	G.B. Dis.	Prince Edward	8.35
,, ,,	20	The Silver Spoon	Binnie Barnes	Warner	Own Theatre	11
,, ,,	20	Olsen's Big Moment	Rex Bell	Fox	Phenix	3
Thur., ,,	21	The Fugitive	Clara Bow	Pathe	Own Theatre	11
,, ,,	21	Hoopla	——	Fox	Phenix	3
,, ,,	21	Galloping Romeo	——	Pathe	Own Theatre	3.15
Fri., ,,	22	Rainbow Ranch	——	Pathe	Own Theatre	11
,, ,,	22	Riders of Destiny	——	Pathe	Own Theatre	3.15
Fri., ,,	29	Ask Beccles	Gary Marsh	Paramount	Carlton	10.30
,, ,,	29	Captain Henri	——	Paramount	Carlton	10.30
BIRMINGHAM						
Fri., Dec.	22	Meet the Baron	Jack Pearl	M-G-M	Scala	10.30
Fri., ,,	29	The World Changes	Paul Muni	Warner	Forum	10.30
CARDIFF						
Fri., Dec.	22	Master of Men	Jack Holt	Columbia	Imperial	11
,, ,,	22	Dancing Lady	Joan Crawford	M-G-M	Park Hall	11
Fri., ,,	29	Red Wagon	Charles Bickford	Wardour	Queen's	11
,, ,,	29	Face on the Bar Room Floor	Bramwell Fletcher	A.P.D.	Olympia	11
GLASGOW						
Fri., Dec.	22	Horseplay	Slim Summerville	Universal	La Scala	11
Wed., ,,	27	White Woman	Charles Laughton	Paramount	Playhouse	11
,, ,,	27	Master of Men	Jack Holt	Columbia	Cranstons P.H.	11
LEEDS						
Fri., Dec.	22	Before Midnight	——	Columbia	Tower P.H.	11
Thur., ,,	28	Meet the Baron	Jack Pearl	M-G-M	Tower	11
Fri., ,,	29	Red Wagon	Charles Bickford	Wardour	Rialto	11
MANCHESTER						
Fri., Dec.	22	Before Midnight	——	Columbia	Theatre Royal	11
Wed., ,,	27	Shorts	——	Paramount	Paramount	10.45
Fri., ,,	29	The House on 56th Street	Kay Francis	Warner	Theatre Royal	10.45
NEWCASTLE						
Fri., Dec.	22	Flying Fury: Perils of Pauline	——	Universal	Gaiety	2.30
,, ,,	22	The World Changes	Paul Muni	Warner	Grainger P.H.	10.30
,, ,,	22	Meet the Baron	Jack Pearl	M-G-M	Olympia	11
,, ,,	22	White Woman	Charles Laughton	Paramount	Paramount	10.30
Fri., ,,	29	Shorts	——	Paramount	Paramount	10.30
NOTTINGHAM						
Fri., Dec.	22	The Prizefighter and the Lady	Max Baer	M-G-M	Scala	11
Thur., ,,	28	Meet the Baron	Jack Pearl	M-G-M	Scala	11
Fri., ,,	29	Master of Men; Before Midnight	——	Columbia	Scala	11
,, ,,	29	White Woman	Charles Laughton	Paramount	Elite	10.45
SHEFFIELD						
Fri., Dec.	22	Dancing Lady	Joan Crawford	M-G-M	Cinema House	11
,, ,,	22	White Woman	Charles Laughton	Paramount	Regent	10.45
Fri., ,,	29	Red Wagon	Charles Bickford	Wardour	Hippodrome	10.45
,, ,,	29	Meet the Baron	Jack Pearl	M-G-M	Cinema House	11

Registered Under the Act

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period November 22 to December 12. Films the names of which appear in italics are parts of series (or serials).

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
BRITISH.				
NOVEMBER 22.				
The Wandering Jew	G.-B.Dis.	Twickenham Studios.	9,900	Br. 9475
NOVEMBER 23.				
Trouble	United Artists	B. & D.	6,353	Br. 9480
Friday the 13th	G.-B.Dis.	Gainsborough	7,796	Br. 9481
NOVEMBER 27.				
Mrs. Dane's Defence	Paramount	National Talkies	6,005	Br. 9492
NOVEMBER 30.				
The Western Highlands	Alba	Alba	986	E. 9500
Around Snowdonia	,,	,,	952	E. 9501
From Sand to Sideboard.	,,	,,	976	E. 9502
DECEMBER 4.				
The House of Trent	Butcher's	Butcher's and Service Film Co.	6,760	Br. 9514
Crime on the Hill	Wardour	B.I.P.	6,190	Br. 9515
Song of the Plough	M-G-M	Sound City (Films), Ltd.	6,216	Br. 9533
DECEMBER 8.				
Mannequin	Radio	Real Art	4,855	Br. 9536
The Pointing Finger	,,	,,	6,118	Br. 9544
DECEMBER 11.				
Sailors Take Care	Universal	Premier Film Prod.	1,623	Br. 9560
Day Dreams	,,	,,	1,297	Br. 9561
FOREIGN.				
NOVEMBER 22.				
Flying Fury	Universal	Universal	5,065	F. 9476
She Done Him Right	,,	,,	716	F. 9477
See You To-night	Paramount	Paramount Inter.	1,850	F. 9478
Back Page	P.D.C.	Pyramid Prod.	6,150	F. 9479
NOVEMBER 24.				
Sailors Beware	Paramount	Paramount Inter.	1,580	F. 9482
NOVEMBER 25.				
Two in a Million	Columbia	Columbia	6,513	F. 9483
Hot Daze	,,	,,	1,698	F. 9484
Curio Shop	,,	,,	564	F. 9485
Jury of the Jungle	,,	,,	6,070	F. 9486
Death Attends a Party	,,	,,	820	F. 9487
Hollywood Babies	,,	,,	580	F. 9488
Winged Devils	,,	,,	6,058	F. 9489
Auto Show	,,	,,	549	F. 9490
Mickey's Tent Show	,,	,,	1,716	F. 9491
NOVEMBER 21.				
Betty Boop's May Party	Paramount	Paramount Inter.	565	F. 9493
Dance, Girl, Dance	P.D.C.	Invincible Pictures	6,617	F. 9494
A Man of Sentiment	,,	Chesterfield Corp.	6,377	F. 9495
NOVEMBER 25.				
Victims of the Beyond	B. & N.	Willis Kent	5,500	F. 9496
Neighbours' Wives	,,	Fanchon Royer	5,900	F. 9497
NOVEMBER 29.				
Cap'n Jericho	Paramount	Paramount Inter.	6,302	F. 9498
Down by the Old Mill Stream.	,,	,,	722	F. 9499
NOVEMBER 30.				
Broadway Thru a Keyhole.	United Artists	Twentieth Century	8,331	F. 9503
Old King Cole	,,	Walt Disney Prod.	684	F. 9504
The Prize Fighter and the Lady.	M-G-M	M-G-M	9,148	F. 9505
King for a Night	Universal	Universal	6,720	F. 9506
March of the Champions	Paramount	Paramount Inter.	890	F. 9507
A Bundle of Blues	,,	,,	827	F. 9508
Morning, Noon and Night.	,,	,,	581	F. 9509
DECEMBER 1.				
Son of a Sailor	First National	First National	6,665	F. 9510
Seasoned Greetings	,,	Vitaphone Corp.	1,800	F. 9511
DECEMBER 2.				
White Woman	Paramount	Paramount Inter.	5,879	F. 9512
The Invisible Man	Universal	Universal	6,494	F. 9513
DECEMBER 4.				
The Perils of Pauline (serial):—				
Episode 1	,,	,,	1,854	F. 9516
Episode 2	,,	,,	1,892	F. 9517
Episode 3	,,	,,	1,801	F. 9518
The Zoo	,,	,,	585	F. 9519
Open Sesame	,,	,,	1,780	F. 9520
The Fiery Circle	Wardour	Mascot Pictures	2,583	F. 9521
The Three Musketeers (serial):—				
All for One, One for All	,,	,,	1,743	F. 9522
The Master Spy	,,	,,	1,619	F. 9523
Pirates of the Desert	,,	,,	1,562	F. 9524
Rebel Rifles	,,	,,	1,544	F. 9525
Death's Marathon	,,	,,	1,484	F. 9526
Naked Steel	,,	,,	1,485	F. 9527
The Master Strikes	,,	,,	1,511	F. 9528
The Fatal Care	,,	,,	1,477	F. 9529
Trapped	,,	,,	1,496	F. 9530
The Measure of a Man	,,	,,	1,385	F. 9531
The Glory of Comrades	,,	,,	1,399	F. 9532
Meet the Baron	M-G-M	M-G-M	5,971	F. 9534
DECEMBER 5.				
Day of Reckoning	,,	,,	6,163	F. 9535
DECEMBER 6.				
Fits in a Fiddle	Radio	R.K.O.	1,373	F. 9537
Ann Vickers	,,	,,	6,713	F. 9538
The Phantom Rocket	,,	Amedee J. Van Beuren.	637	F. 9539
Cradle Song	Paramount	Paramount Inter.	6,829	F. 9540
Hollywood on Parade No. 8.5	,,	,,	866	F. 9541
Christopher Bean	M-G-M	M-G-M	7,963	F. 9542
Riders of Justice	Universal	Universal	5,564	F. 9543
DECEMBER 8.				
Ace of Aces	Radio	R.K.O.	6,784	F. 9545
Quiet, Please	,,	,,	1,874	F. 9546
Rough on Rats	,,	Amedee J. Van Beuren.	670	F. 9547
DECEMBER 9.				
The Mad Game	Fox	Fox	6,636	F. 9548
Hook and Ladder, No. 1	,,	Paul Terry and Frank Moser	546	F. 9549
Slander's Tongue	,,	Fox	759	F. 9550
Buddy's Beer Garden	Warner	Warner	660	F. 9551
The Mild West	,,	,,	1,855	F. 9552
Harry Warren	,,	,,	833	F. 9553
DECEMBER 11.				
Take a Chance	Paramount	Paramount Inter.	6,144	F. 9554
Under Secret Orders	Butcher's	Showmen Pictures	5,496	F. 9555
Horseplay	Iniversal	Universal	6,203	F. 9556
Out of Gas	,,	,,	1,872	F. 9557
Only Yesterday	,,	,,	9,617	F. 9558
The Merry Old Soul	,,	,,	727	F. 9559
DECEMBER 12.				
L'Ordonnance	British Lion	Lef Film R.P.	7,255	F. 9562

*** The title of the First National film "The Dangerous Age" (F. 9329) has been altered to "Dangerous Days."

The length of the Columbia film entitled "Jury of the Jungle" (F. 9486) has been altered to 5,930 feet.

ALTERATION OF LENGTH.

Title of Film.	Registration No.	Original Length (feet).	Length as altered (feet).
Our Fighting Navy (Butcher)	Br. 8800	5,620	5,250
The Ghost Camera (Radio)	Br. 9003	6,139	6,061
Home, Sweet Home (Radio)	Br. 9201	6,502	6,465

CAUSE FOR COGITATION

THINK ! ! !

You are spending at least £400 to obtain

WIDE RANGE REPRODUCTION

but still you will be denied the full benefit of this wonderful recording if you don't instal

Ernemann V.

COLD PROJECTORS

which are guaranteed not to warp or buckle the most tender prints under the intense heat of H.I. lamps.

Exceptionally favourable exchange terms given for "Ernemann" II. & III. Machines.

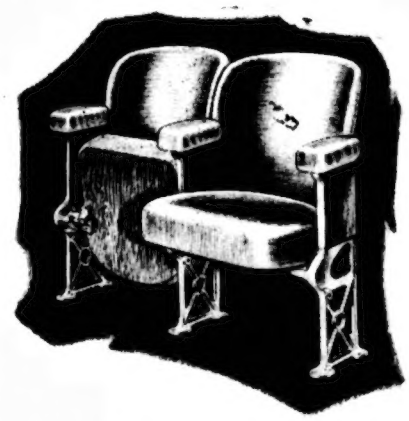
SOLE CONCESSIONAIRES:

WALTURDAW

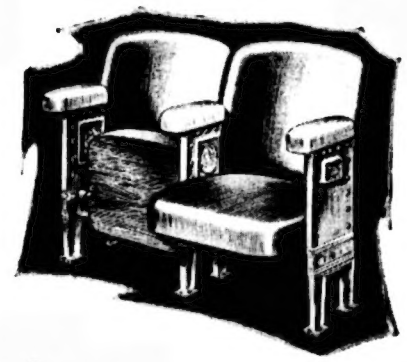
Accredited Agent for Newtons' Rectifiers

46 GERRARD STREET, W.1.

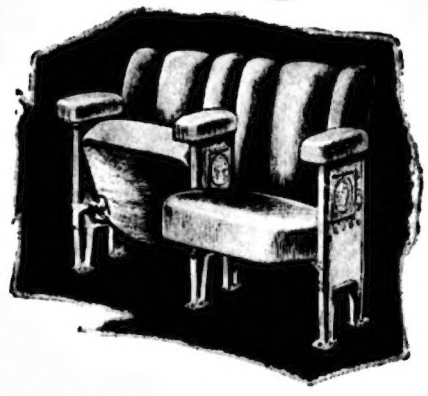
Such



chairs as



these give



super ease

TURNER

Theatre Furnishers

W. W. TURNER & CO., LTD

York Road, King's Heath, Birmingham 14.

London Office:

28, Newman Street, Oxford Street, W.1

Classified Advertisements are not inserted unless prepaid

Scale of Charges relating to Classified Advertisements

SITUATIONS WANTED.
Three lines (average 20 words) 1s., and 4d. for every additional word.

OTHER ADVERTISEMENTS:
12 words (or less), per insertion 2s., and 2d. for every additional word.

SERIES RATES:
7 insertions charged as 6
13 ,, ,, ,, 10
26 ,, ,, ,, 20
No charge for Box Nos., but stamps must be sent when replies are to be forwarded.

If printed in Capital Letters, 3d. extra for every 10 words or less.

LATEST TIME for receiving Advertisements is TUESDAY MORNING, FIRST POST

Advertisers using Box Numbers are particularly requested to return any testimonials, photographs, etc., they may receive from unsuccessful enquirers when stamped envelope is supplied

SITUATIONS VACANT

FIRST-CLASS Organist required, Palladium Theatre, Blackpool; Christie unit organ.—Apply, giving age, references, experience and salary required, John Potter and Harrison, 22, Birley Street, Blackpool.

WANTED, Junior Clerk for Bar Books in major renters; some experience essential; preference to one disengaged.—Write immediately, N., Box 538, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER of experience, ability and integrity requires position, London or provinces; excellent references; fidelity bond.—Henry, 30, Lansdowne Road, Croydon.

W. W. LLOYD, manager, expert showman, booking 12 years Rialto, Hull, and three years Savoy, Hull; bond references; sole control or work to instructions; anywhere.—Offers to 317, Beverley Road, Hull. 'Phone 198—Y1.

OPERATOR-ELECTRICIAN, disengaged, 18 years' experience, full W.E. experience; any plant, any machines, all repairs.—K., Box 535, Kinematograph Weekly.

OPERATOR-ELECTRICIAN, experienced all principal sound systems, projectors, Variety; age 23; excellent refs.; moderate salary; go anywhere.—H., Box 532, Kinematograph Weekly.

FIRST-CLASS Operator-Electrician, age 25, married, seeks change; 14 years' experience; maintenance or any installation; 100 per cent. show.—T., Box 518, Kinematograph Weekly.

OPERATOR-ELECTRICIAN, experienced all principal sound systems, projectors, arcs; accept moderate salary.—Perry, 341, Hertford Road, London, N.9.

MISCELLANEOUS

BALLOONS PRINTED WITH YOUR ADVERTISEMENT FROM 7s. per gross, five gross 30s.; printed pencils and carnival novelties also supplied.—Surrey Rubber Co., Worcester Park, Surrey.

TIP-UP AND OTHER CHAIRS

FOR SALE.
Thousands of New and Second-hand
TIP-UP CHAIRS.
Cinema Supply Company,
Hanway Street, Tottenham Court Road, W.1
'Phone: Museum 3691.

ALL NEW Velvet Arm Chairs, 4s. 11d. complete.—Hellenbrand, Bournemouth Park Road, Southend-on-Sea.

FOR Sale, a quantity of reconditioned, Tip-up Seats, 18-in. and 20-in. centres, from 4s. each, complete.—Cinema Equipments, 47, Gerrard Street, W.1. Telephone: Gerrard 5760.

PATENTS.

KING'S PATENT AGENCY, LTD., 146a, Queen Victoria Street, E.C.4. Free "Advice Handbook" and Consultations on Patenting Inventions and Registering Trade Marks; 47 years' refs. 'Phone: Cent. 0682.

SPECIAL NOTICE

TELEGRAPHIC Address offered. I offer to transfer the best advertising telegraphic address a celluloid firm can have.—For particulars, wire "Celluloids, London."

FILMS FOR SALE AND WANTED

EDUCATIONAL, Scientific, Travel and Religious Films. Large selection. Export to all parts of the world. For sale or hire.—Baers, 176, Wardour Street, W.1.

PRESTON FILM SERVICE
Large stock of films for sale or hire.
Write for Lists.
Also Williamson Printer, Tilter, and Film Cleaner, Ernemann Bioscopes, Mirror Arcs, Lamp Houses, etc., and Electric Fountains.
KINEMA HOUSE,
Vicarage, Tithebarn Street, Preston ('Phone 4520)

APPARATUS FOR SALE AND WANTED

SPROCKETS! Sprockets! Sprockets! To fit any make of projector; intermittent Sprockets 14s. each, guaranteed accurate to fine limits; top and bottom, 15s. each; cash returned if not satisfied.—Imperial Sound System, 71, St. Barnabas Road, Leicester. 'Phone 27396.

ONE Three-way Express Metal Ticket Machine, with one thousand metal checks complete on rods; excellent condition; offers invited.—Manager, Majestic Cinema, Liverpool.

WANTED, second-hand KALEE 6's, 7's and 8's for cash.—Baldwin, 22, Parsonage, Manchester.

WANTED, two 4½-in. Taylor-Hobson Maximum or similar quality lenses in exchange for two 5-in. Taylor-Hobson Maximum.—Picture House, Pudsey, Yorks.

TWO GAUMONT ECLIPSE PROJECTORS, LESS LAMP HOUSES, PERFECT; ESPECIALLY SUITABLE BRITISH ACOUSTIC; BARGAIN; OFFER.—PALACE, MOUNTAIN ASH, GLAM.

PRICES LOWERED AMERICAN MADE TALKIE PROJECTION SETS. SPECIALISING IN NEW, USED, REBUILT APPARATUS, such as Simplex Projectors, RCA Photophone Sound Heads; Western Electric Type Speakers; Amplifiers; Sound-on-Film Mechanisms; Photocells; Exciters; Optical Systems; Arc Lamps; Acoustics; Converters; Rectifiers. Write, giving mains, voltage and cycles. Agents solicited.—SALES ON SOUND CORPORATION, Dept. K.W., 1600, Broadway, New York. Cable: "SOSOUND," New York.

BOOKS ON KINEMATOGRAPHY, ETC.

AMATEUR CINEMATOGRAPHY. By Capt. Owen Wheeler, F.R.P.S. All phases of this comparatively new development are explained and fully illustrated. Price 6s. 4d. post free from Odhams Press Ltd., Technical Book Department, 85, Long Acre, London, W.C.2.

MOTION PICTURE PHOTOGRAPHY. 2nd edition. By C. L. Gregory, F.R.P.S. A standard treatise for professionals. Price 31s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85, Long Acre, London, W.C.2.

STANDARD MEASUREMENTS IN THE FILM INDUSTRY. Officially adopted by the Incorporated Association of Kinematograph Manufacturers. Price 8d. post free from Odhams Press Ltd., Technical Book Department, 85, Long Acre, London, W.C.2.

LANTERN LIGHTS
for
STAGE, PROJECTION and REWINDING ROOMS
Complete with "Vulcan" Fusible Link Gearing Projection Room Balanced Shutters
(All to London County Council requirements).
FRANK BURKITT LIMITED
VULCAN WORKS, LANT STREET, BORO, S.E.1

PICTURE THEATRES FOR SALE AND WANTED.

CLEMENT BLAKE & DAY
THE Cinema Agents
22, Wardour Street, W.1
CAN, AND WILL,
Sell Your Theatre.
Quick, Without trouble to you. Buyers waiting for Halls of all sizes, at all prices, in all Parts

KINEMA wanted to rent, anywhere.—Particulars to M., Box 537, Kinematograph Weekly.

WANTED, Kinema to rent in Lancs; genuine.—L., Box 536, Kinematograph Weekly.

LEASE for sale.—Kinema, East Lancashire town, rent £5 per week, capacity 600; population over 100,000; good living for Owner-Manager.—For full details apply, The Provincial Cinematograph Trading Co., 17, Wellington Street, Leeds, 1.

TO let on lease to responsible tenant, Kinema in Yorkshire, seating about 900, balcony and pit; now being re-equipped throughout with Talkies, projectors, seating, carpets, etc; rent, including Talkies and equipment, £12 p.w., payable six-monthly in advance; banker's reference required before particulars given.—Write Box 446, Rayee, Cecil Court, London, W.C.2.

BOOKS ON SOUND PICTURES

SOUND PICTURES AND TROUBLE SHOOTERS' MANUAL. By James R. Cameron and John F. Rider. Over 1,100 pages. 500 illustrations. The whole question of sound motion pictures treated from a new angle. A complete guide for trouble shooting. Explains in detail the construction, operation and care of sound recording and reproducing equipment. Every known trouble to sound recording and reproducing equipment is listed in this book—with full explanation as to its cause and remedy. Price 46s. post free from Odhams Press Ltd., Technical Book Department, 85, Long Acre, London, W.C.2.

DOOR SPRINGS
PANIC BOLTS, FANLIGHT GEAR, COLLAPSIBLE GATES SUPPLIED AND REPAIRED, ALSO GENERAL BRASSFOUNDRY
G. W. GROOM, ENGINEER AND PATENTEE
428, KINGSLAND ROAD, LONDON, E.8
'Phone: CLISSOLD 1372

CINEMA PROPERTIES
HAMPTON & SONS announce they have a *special department* devoted solely to the letting and selling of *cinema properties*, with a manager in charge who has had wide experience in all kinds of Cinema transactions. Owners wishing to place their properties in the market for disposal, or applicants seeking an addition to their circuits are invited to communicate with
HAMPTON & SONS
20, St. James's Square, London, S.W.1, where their business will be treated in a strictly confidential manner

PATERSONS LTD.
THE SCOTTISH MAKERS OF THEATRE CHAIRS
NEW PRICES
NEW DESIGNS
Write for Catalogue.
Repairs and renovations.
Estimates without obligation.
'Phone or write for our representative to call.
79, HOWARD STREET,
Estd. 1832 **GLASGOW, C.1.** Telephone: Central 5289

"The Complete Projectionist"
The most comprehensive book ever written on the work of the projectionist. His troubles and how to avoid or rectify them.
Price 5/4 post free.

WAY & WALLER
THE CINEMA SPECIALISTS.

SITES. **SITES.** **SITES.**
100 ft. FRONTAGE AND 200 ft. DEPTH. AVAILABLE IN CENTRES SUITABLE FOR SUPERS.
Write for particulars.

INVESTMENTS *available on highly attractive propositions.*
MORTGAGES *arranged to suit clients' requirements, according to security available.*
VALUATIONS *for Issues, Promotions, etc.*

TO LET

SEATS.	RENT.	LENGTH OF LEASE.	REMARKS.
			LONDON.
460	£16 p.w.	7 yrs.	First class position, owners will take offer on rental. Great chance.
			SUSSEX.
600	£36 p.w.	14 yrs.	Finest position in important Coast Town.
			BEDFORDSHIRE.
600	£12 p.w.	30 yrs.	Unique chance for beginner.
			LANCS.
530	£6 p.w.	Long.	Enormous population. Very little opposition.
2,000	£100 p.w.	Any.	**One of the most magnificent cinemas in the country.** Playing cine-variety (large stage).
1,200	£20 p.w.	Any.	W.E. With stage and dressing rooms.
			YORKS.
2,000	£20 p.w.	Any.	Skating rink in large popular resort. Situated sea front. Owner willing to assist with finance.
			STAFFS.
1,000	£20 p.w.	32 yrs.	Everything paid up. A real opportunity for enterprising showmen.

ROADHOUSE. **HOME COUNTIES.**
Superior modern, glass, concrete and tiled roadhouse on an acre of most valuable land in large important town near London. Complete with magnificent **ballroom** *of exquisite design and lighting,* **swimming pool, sun-decks and terraces.** *Water purified four times daily. Certified during recent controversy as one of the purest in Europe. Takings during summer nearly £1,000 p.w. Offered freehold for £25,000, or will let at £2,500 p.a. (or near offer).*

WAY & WALLER, 7, HANOVER SQUARE, W.1
MAYFAIR 8022 (10 Lines).

Index to Advertisers

Covers.—1. United Artists Corporation, Ltd.
2. Warner Bros. Pictures, Ltd.
3. Tabulated Trade Shows.
4. Classified Advertisements.

Beck and Windibank, Ltd. 30
Burkitt, F., Ltd. 32
Carpenter, F. H., and Son, Ltd. 28
Champion, C. H., and Co., Ltd. 30
Cinema Maintenance Co. 30
Clement, Blake and Day 32
Fox Film Co., Ltd. 9
G.B. Equipments, Ltd. 21
Groom, G. W. 32
Hampton and Sons 32
Hewittic Electric Co., Ltd. 25
Lockwood, L. B. 26
Moy-Omnia 22
Patersons, Ltd. 32
Pixtons, Ltd. 25
Preston Film Service 32
ROA Photophone, Ltd. 23
Radio Pictures, Ltd. ..... 10 & 11
Siemens Carbons 27
Strand Engineering and Electrical Co., Ltd. 28
Turner, E. G. 26
Turner, W. W., and Co. 31
Uniform Clothing and Equipment Co., Ltd. 29
Walturdaw Cinema Supply Co., Ltd. 31
Wardour Films, Ltd. ..... 16 & 17
Way and Waller 32

Printed and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, W.C.
December 21, 1933